

# THE MUSICAL ANTIQUARY

JULY 1910

## HANDEL'S JOURNEYS

SOME fifty years ago Dr. Friedrich Chrysander, following Victor Schoelcher, attempted the difficult task of weaving a connected account of Handel's wanderings in Italy from Mainwaring's ancient biography and from notes on the composer's manuscripts, assisted by sundry other references. Wherever nothing could rightly be ascertained, he inserted the account which he considered the most probable, in this gratifying, no doubt, the taste of readers who love a continuous tale, much like those old-time geographers who 'placed elephants for want of towns' on their maps of Africa. To reproduce Chrysander's version was the natural tendency of subsequent biographers; and sometimes, 'plus royalistes que le roi,' they gave out as certain what he himself had merely regarded as probable—having this excuse at least, that it is not always clear at first sight where Chrysander's facts end and where his probabilities begin.

And now Mr. R. A. Streatfeild, in his article in the opening number of *The Musical Antiquary*, has given us a greatly improved version, bringing forward fresh positive evidence, exploding ancient errors, and discussing the probabilities in those portions wherein we must still be content to grope. This excellent version has so much to recommend it, that it is likely to take the place of Chrysander's with future writers. Such a result would be a fitting tribute to Mr. Streatfeild's skill and research. And yet there is danger, the perpetual danger of confounding once more the certain with the merely probable or plausible. It may happen again, as it has frequently happened in the past, that an inquirer, on discovering what looks like a piece of evidence, will reject it, not on its merits, but simply because it conflicts, he finds, with the current version. It seems worth while, therefore, to examine Mr. Streatfeild's account, to attempt to separate what now may be regarded as established from what is still doubtful, and to give detailed reasons for hesitation at special points in the narrative. No doubt, in one sense, very little in history is absolutely certain. It is possible, for instance, that Handel himself

made slips in dating his manuscripts; such blunders would be by no means without parallel. Still, for practical purposes, we must regard evidence of this kind as conclusive, or else resign ourselves to unending darkness.

To the discussion which follows some slight notes will be appended, which bear on a theory I have elsewhere advanced of a stay by Handel outside Como. And some further remarks on other journeyings will perhaps not be thought out of place.

# I

First, then, what emerge as established facts in Mr. Streatfeild's article, and in his recent biography of Handel? The following may serve as a summary:—

1. The pretty tale of the boy Handel meeting Bononcini and Ariosti at Berlin—of the scowls of the one, and the caresses of the other—is pure legend. If Handel ever met them there, he was a well-grown youth of eighteen.

2. It was the 'last of the Medici', Giovanni Gastone, the son (not the brother) of the Grand Duke Cosmo, who visited Hamburg in 1703-4; and this was before, not after, the production of Handel's first opera, *Almira*. This Gian Gastone was at Florence from June, 1705, to November, 1706, and again about September, 1709.

3. If there is any truth at all in the story of the infatuation of a singer, Vittoria, for Handel at Florence, she certainly was not the celebrated Vittoria Tesi.

4. It was previously known that Handel stayed at Rome between the beginning of April, 1707, and July 18 of that year. [For the latter date see Novello's edition of the *Nisi Dominus*.] Mr. Streatfeild now shows that this stay must have lasted at least till the September of the same year 1707.

5. The generally accepted date for the production of *Agrippina* must be corrected. That work was brought out at the very end of 1709. The proof Mr. Streatfeild offers is quite conclusive. I may venture to add a further, though a superfluous confirmation found at p. 409 of the article (S. I. M. G., Jahrg. ix), by Herr Einstein, to which Mr. Streatfeild refers. The Valeriano Pellegrini, who impersonated Nero in the opera, did not leave Düsseldorf before the season of 1709-10, so that no earlier dating would be possible.

6. It was on June 16, 1710, that Handel was appointed Kapellmeister at Hanover.

7. Handel could not have travelled with Steffani in Italy in 1729, seeing that Steffani had died Feb. 12, 1728.

The above results seem free from the least spark of doubt, and con-

stitute a permanent advance. And now for the less certain portions. Mr. Streatfeild's reconstruction exhibits the following outlines:—

Handel reached Florence in the summer of 1706; there wrote and (perhaps) produced *Rodrigo*; stayed at Rome, April to September or October, 1707, bringing out three Psalms and perhaps *Il Trionfo*. He reached Venice before the end of November, 1707, but produced nothing of importance until he returned to Rome, probably about the end of February, 1708. At Rome he composed *La Resurrezione* in April. About June, 1708, he was at Naples. He left Naples in time to meet Steffani, who quitted Rome in April, 1709. If he did not stay long at Rome he may have travelled to Venice with Steffani, and then, perhaps, to the neighbourhood of Como. Not improbably he was in Florence, September, 1709, before producing *Agrippina* at the end of the year in Venice.

Here is a programme which may possibly tally with the facts in every particular, and one which rather appeals to my own predilections. It is true, I had thought a comparison of *Il Trionfo* with *Rodrigo* suggested the former's priority; but the indications are certainly not strong enough in any case to outweigh good reasons for the opposite conclusion. And yet at important points the evidence or presumption is hardly as great as could be desired; much may be said, in fact, for retaining a larger portion of Chrysander's edifice, and I shall assume for the moment the position of devil's advocate with regard to Mr. Streatfeild's reconstruction.

1. *When did Handel leave Hamburg?* Mr. Streatfeild will have nothing to do with any offer to pay expenses from a prince with empty pockets, but thinks at the same time Gian Gastone might guarantee a kindly welcome at his father's court in Tuscany. It is probable, indeed, that Gastone's name would have carried weight, but it may be doubted whether the prince himself thought so. For it appears from Galluzzi<sup>1</sup> that Gastone considered himself very much ill-used by his father and his brother Ferdinand. They had the greatest ado in these years to persuade him of their goodwill, and it was only on his visit to Florence, 1705-6, that his suspicions were really put to sleep. It seems more likely, therefore, that Gastone only told Handel just what all the world knew, that in the Val d'Arno was to be found a veritable Happy Valley for musicians.

However this may have been, the arrival of the prince at Florence in 1705 would, no doubt, naturally attract Handel thither, provided the news reached him, provided there was a favourable opportunity, and the means were at hand. But on these essential points we are quite in the dark. Indeed, had everything been favourable, Handel

<sup>1</sup> *Istoria del Granducato di Toscana*, iv. 362.

should have reached Italy before the end of 1705. On the other hand the obstacles, if obstacles there were, might never be removed until Gastone had departed again in November, 1706. Handel, in fact, might set out from Hamburg about Christmas, 1706, and only learn on reaching Italy that the prince had flown to Austria, bent on persuading his wife to take up her abode at Florence. And on this discovery Handel might have pushed on quickly to Rome, expending little or no time on Florence. It is true, Mainwaring says Gastone entertained Handel in his native place, but the hardened biographer need feel few pangs when dismissing a vague statement by Mainwaring; besides, Gastone returned in the summer of 1708 to receive the Princess Elizabeth of Brunswick, bride-elect of the Archduke Charles, on behalf of his father, and he was still in Italy in September, 1709, so that the entertainment might be assigned to this visit. Such slight readjustments are often necessary.

We are not without a hint that there were other determining factors besides Prince Gastone in Handel's departure. Mattheson, the accomplished and versatile Mattheson, Mattheson the much abused—for highly metaphysical reasons—by biographers of Handel and Bach, tells us that Handel embraced the chance of a free journey with some von Binitz, and we cannot fairly reject this statement with Chrysander merely because the year of departure is given wrongly. Events and circumstances may easily linger for twenty years in a memory that has the haziest notions when it comes to dates. Now the travels of von Binitz may have coincided, of course, with Gastone's stay at Florence, yet this assumption we are by no means entitled to make, and one may doubt whether von Binitz had given a passing thought to the prince and his movements.

The main argument, however, for a later date is connected with the opera *Florindo und Daphne*. After *Almira* and *Nerone* had been produced at Hamburg early in 1705, Keiser's jealousy took the alarm. He burst out again with rival operas on the same subjects, *Octavia* and *Almira*, yet with such moderate success, that he judged it better to disappear from Hamburg in the summer of 1706. The management of the opera was then entrusted to Saurbrey, who took the reins in his hands first, provisionally, at Michaelmas, 1706, and then, formally, at Easter, 1707. It was under Saurbrey's management that *Florindo und Daphne* was produced early in 1708. Chrysander has argued very naturally that Handel would never have written the opera for Keiser, and that consequently it must have been written for Saurbrey in the autumn of 1706. That it was not brought out till 1708 can form no objection, for only one opera was produced in 1707, and the extreme length of Handel's work, which finally caused it to



be split up into two parts, would be a stumbling-block. Again, Saurbrey's assistant, Dreyer, has described the extreme disorder of the opera resources after Keiser's flight; he says they managed at last to rake together versions of two older operas, *Salomon* and *Nebucadnesar*, but presumably makes no mention of *Florindo und Daphne* (Chrysander, i. 141). So that a fair-seeming argument is found for deferring Handel's departure until about Christmas, 1706. It may be added that whereas travelling would be attended with uncertainty while the French were roaming over the north of Italy, comparative safety was assured after Prince Eugene's victory at Turin, September 7, 1706.

These considerations pointing to a later departure have no overwhelming force, it must be admitted; we really do not know enough, for instance, about the relations between Handel and Keiser. Yet the opposing arguments seem not a whit the stronger, but, if a choice has to be made, rather the weaker.

2. *The date of Rodrigo.* We are not yet compelled, I think, to place this with Mr. Streatfeild before Handel's arrival at Rome about April, 1707. We might still picture Handel as leaving Rome in September, 1707; as, if not producing, at any rate preparing *Rodrigo* for Florence at the end of the year; and as making a flying visit to Venice for the Carnival before returning to Rome at the end of February. This programme would explain why he wrote no opera on this Venetian visit; he had not the time. Some embarrassment caused by the attentions of the singer Vittoria may possibly have precipitated a retreat from Florence, and even prevented the actual performance of *Rodrigo*, a point about which there is some uncertainty. After all, there might be a substratum of truth in Mainwaring's tale; I find the name Nice (also meaning 'Victory') of frequent occurrence in Handel's Italian cantatas. No doubt we should have to give up the meeting between Handel and Prince Ernest Augustus of Hanover at Venice about November, 1707. But this supposed meeting is as yet by no means well attested. If Chrysander possessed any evidence, at least he produced none in his biography, and Mr. Streatfeild has not made good the deficiency. Moreover, Chrysander merely states that the prince was present at the performance of *Agrippina*, which opera we now know was produced at the end of 1709. For all that at present appears, there may be in the meeting nothing more than Chrysander's conjecture.

3. *Did Steffani meet Handel in Italy?* Sir John Hawkins is responsible for an inconvenient doubt on the point; inconvenient, because if Handel met Steffani he must have quitted Naples before the summer of 1709, exactly according to my own theory of his move-

ments in that year. Now, Mainwaring, followed by Coxe, says Steffani met Handel at his native place Venice. We need lay no stress, I think, on the 'Venice', for such a detail Mainwaring might naturally fill in, with the knowledge that Steffani first saw the light in that district. However, Sir John (v. 267) gives the decided impression that Handel had never met Steffani until he visited Hanover in 1710. 'I was acquainted with the merits of Steffani, and he had heard of me.' Very likely Handel's words, uttered in conversation, were imperfectly reproduced by Hawkins; still, the whole passage proves that Hawkins had gathered nothing about a meeting in Italy, though the historian was on the look out for details about Steffani, the account of whose life he based largely on Handel's communications. Further, it should not be forgotten that Hawkins appears to have heard nothing of an invitation to Hanover. 'He had no particular attachment to any city, but having never seen Hanover he bent his way thither. . . . The reception which Handel met with from Steffani was such as made a lasting impression upon his mind' (v. 266).

The difficulty might perhaps be overcome by conceiving of the meeting in Italy as so unimportant and casual in character that Handel did not think it worth mentioning to Hawkins. A suggestion thrown out by Mr. Streatfeild, that by persons unspecified who described Steffani's singing to Hawkins we should understand Handel in 1709, is a trifle venturesome, although it involves no impossibility.

## II

In *Handel and his Orbit* I have made some suggestions as to the composer's movements in 1709. After January 15, when peace was signed between the Emperor and the Pope, there was nothing to prevent Handel from going where he liked. Scarlatti, we know, had journeyed some months before this from Rome to Naples. So let us view Handel as quitting Naples about February, and then writing a *Magnificat* in some connexion with Benedetto Erba,<sup>1</sup> either at Rome, or else at Ferrara or Bologna, places which had suffered very grievously in the war. Then, whatever view be taken of a meeting with Steffani, we can bring Handel to the Milanese before June, and suppose him engaged in writing triumphal music for the universally expected though never realized peace at The Hague. The news of the breakdown of the negotiations would not reach Milan much before the end of June. I have proposed to regard the

<sup>1</sup> Archbishop of Milan, 1712, assuming the name of Odescalchi; Cardinal, 1718; brother of Balthasar Erba.

'Urio' *Te Deum* as not improbably written at the Castello di Urio, a spot on the shores of Lake Como. Mrs. MacCreery, the present owner of the villa, has with renewed kindness recently communicated the information that the villa was certainly in existence in 1709; it dates back apparently to the sixteenth century. It would be possible to regard the 'Erba' *Magnificat* as written at Erba, seven miles from Urio; but this seems to me on the whole less probable than the explanation previously indicated. So far as can be ascertained the Erba family, though coming from Como, had no connexion with the place Erba.

None the less, their connexion with Como and Milan may have offered one of the inducements which brought Handel to the district. The great importance at Rome of Prince Livio Odescalchi, cousin and father by adoption of Balthasar Erba, is well brought out in Vernon Lee's *Studies of the eighteenth century in Italy*, p. 16: 'Among the Roman nobles who aspired to the position of Mæcenas, the most conspicuous was Don Livio Odescalchi of Como, . . . in his elegant palace . . . he gave concerts at which (as the irate Bourdelot complains) all the ecclesiastical musicians of Rome sang profane music . . .; he even invited whole academies to his splendid villa on the hills.' Now Odescalchi and Balthasar Erba preferred to reside at Rome, but their thoughts must have turned at this juncture to Milan, the Austrian capital in Italy. For now that the Archduke Charles had been recognized by the Pope, in accordance with the newly signed treaty, it was essential to the Erba-Odescalchi family that their dignities should be secured under the new régime. In particular the succession of Balthasar Erba to the honours of Odescalchi was of supreme importance. I have before me a note—though whence derived unfortunately I cannot say, as no reference is attached—that Balthasar Erba's adoption was confirmed, presumably by the imperial authorities, on May 13, 1709, while the confirmation as prince after Odescalchi's death was issued in 1714. The first item indicates the likelihood of Odescalchi, or some one representing him, being at Milan in May, 1709, and if it was so, this might have some bearing on Handel's presence in the district. After the failure of the negotiations at The Hague there might be no special motive for making a long stay in the Milanese, and there would be room for a short visit to Florence, as Mr. Streatfeild suggests, before the second visit to Venice and the production of *Agrippina*, December, 1709.

The purpose of this section has been to put the theory of the origin of the 'Urio' *Te Deum* and 'Erba' *Magnificat* into relation with Mr. Streatfeild's reconstruction, and to add a little to the details given in *Handel and his Orbit*. I may be permitted, I hope, to

correct here a mistake on p. 181 of that book. In the quotation from Burney, for a full stop between the words 'Zancla' and 'Oratorio' a comma should be substituted. At the same time, as an illustration of the special use of 'dalla' (= 'chez la')—of very frequent general occurrence: *vide* Petrocchi's Dictionary, or any other good dictionary or grammar—the quotation will not serve. I was unaware at the time of writing that the people of Messina had received from the Virgin Mary a letter, of which St. Paul was the translator.

### III

Though the long Italian sojourn of Handel's youth far transcends in importance his other occasional visits to the continent of Europe, some of these later visits reveal difficulties of their own. To take them in order:—

1. We are always told that after the production of the *Water Music* (1715) Handel was again received into the favour of King George, and made one of the party which accompanied his august Majesty to Hanover in the summer of 1716. Amicability such as this rounds off so prettily the *Water Music* tale, that many will question it only with reluctance. Nevertheless, this attendance on the King finds no place in Mainwaring, Coxe's *Anecdotes*, or Hawkins, while Chrysander gives no quotation in its support. It might be thought—I once thought so myself—that no passage whatever could be cited referring to this visit to Germany. I find, however, an apparent support on p. 37 of Coxe's *Anecdotes*: '... when Handel arrived at Anspach in 1716, he [J. C. Schmidt, sen.] renewed an acquaintance which had commenced at Halle, and soon became so captivated with that great master's powers, that he left his wife and children in Germany, and accompanied Handel to England, where he regulated the expences of his public performance, and filled the office of treasurer with great exactness and fidelity. On the fourth year of his residence in England, he sent for his wife and family, which consisted of a son and two daughters.' At first sight this might seem sufficient for the purpose. Yet, when we remember that Smith, jun., from whom the information must have emanated, was born in 1712 according to Coxe, we may hesitate to pin our faith to one whose years at the time were no more than four. Besides, we should naturally suppose from Coxe's account that Smith went to England when Handel returned at the close of this same visit to Germany; yet Smith's migration is assigned by Chrysander (i. 455) to the year 1719, and reasonably enough, for until Handel undertook the management of the opera the need of a treasurer could not be urgent. Had no date been given, 1719 is the year we

should have conjectured, and in any case how easy to confuse a nine with a six !

One reason, no doubt, why this alleged visit has been received without question, is that it seemed easily to explain the genesis of Handel's second German *Passion*. Still, to this *Passion* the only early references, it would seem, are those by Mattheson and an anonymous Hamburg writer, quoted by Chrysander (i. 448-9). From Mattheson we learn that it was written in England, while other indications rather suggest that the date was not later than Easter, 1716, that is, *before* the alleged journey. Such a work might have been written for the Hanoverians in England, perhaps even for the King himself, since piety, whether merely official, or whether thoroughly sincere, frequently coexists with a standard of morals that misses perfection. In one of E. F. Benson's novels the scheming villain revels in the 'Thunder and Lightning' chorus of Bach's *St. Matthew Passion*, and who shall say that here the novelist departed from nature ?

It might perhaps be urged that some support for this 1716 journey is furnished by Mattheson when he refers to some stay in Hanover 'about the year 1717'.<sup>1</sup> But it is to be remarked that Mattheson is distinctly writing of Handel's reply to the invitation he had given in the dedication of his *Beschützte Orchester* to the great musicians of Europe to express their sentiments on his contentions ; and this dedication did not appear, according to Chrysander (i. 455), until July 19, 1717. If the information, then, has any value, it proves that Handel was at Hanover on some date between July, 1717, and the end of 1718. Now, such a visit, as it happens, would take a natural place in the usual biographical scheme. Handel, we are told, went to stay with the Earl of Burlington in 1715, and was at his house about three years. Afterwards, we know, he was engaged by the Duke of Chandos at Cannons. The opera performances were discontinued in the spring of 1717 : what more natural, then, than that Handel should pay a visit to Germany, before taking up duties of a different character at Cannons ?

2. In 1719 Handel crossed the sea to Germany, having the task of engaging singers for the opera of the Royal Academy. As to the correctness of the date of his setting out, as given in the biographies, some doubts may be entertained. A scrutiny of Handel's letter to his brother-in-law and of the correspondence revealed in the letter to Mattheson, quoted by Chrysander (i. 451), with a remembrance of the slow speed at which the mails travelled in those days, cast suspicion on the newspaper report of February 21, that Handel had already gone beyond the seas. However, the importance of the point

<sup>1</sup> Chrysander, i. 450.

is scarcely great enough to justify a full discussion; but it might be safer to say that the composer left England about the spring of 1719.

3. In addition to the undoubted visit to Italy in 1729 the biographies give us another in 1733, the sole authority being Hawkins,<sup>1</sup> who says Handel heard Carestini and Farinelli, but preferred to engage the former, a choice which excites the historian's surprise. Now, Handel was at Oxford on the evening of July 12, and he completed *Ariadne* in London on October 5, so that two months at most could have been spent on the journey. Chrysander was inclined to believe in this flying visit, thinking the excellence of the singers secured for the new season a sufficient guarantee of their having been personally engaged by Handel. The reason, however, is not strong, since Carestini was by far the most important, and he, we know, had been thought of by Handel for the season of 1730; Colman, the English envoy at Florence, had been requested in that year to engage either Senesino or Carestini, a like fee being offered for either singer. We should have expected that Handel would write to Italy about the end of May, 1733, when the final breach with Senesino occurred, and a rival opera was threatened. Of course, he may later have found his own presence necessary; but at least he could not have brought back Carestini with him, since the season opened on October 30, and yet Carestini first appeared on December 4 (Chrysander, ii. 333). The visit, in short, cannot yet claim for itself more than a bare possibility.

Fortunately there is nothing that admits of doubt in the accounts of two later visits to the Continent. In 1737 the shattered mind and body were restored by the waters of Aix-la-Chapelle; while in 1750 the issue was less fortunate, as Handel sustained a severe shaking through the overturning of his carriage between The Hague and Haarlem.

Let me emphasize once more that this article does not aim at establishing any fresh fact, or overthrowing decisively any error. It is in its essence critical; it points out fields where it would not be surprising should some future biographer make rectifications similar to those for which we are now indebted to Mr. Streatfeild.

P. ROBINSON.



## THE BODLEIAN MANUSCRIPTS OF MAURICE GREENE

(Continued from page 159.)

### ANGLICAN SERVICE-MUSIC.

16694 (c. 17). *Te Deum*, with accompaniment for trumpets, kettle-drums, oboes, bassoon, German flutes, and strings, the bottom line marked 'Violoncelli, Organ, Contrabassi'. D major. Dated 'M. G., Gibside, June 27, 1750'. 'Gibside' was the name of a country-seat not far from Newcastle, where presumably Greene was staying at the time. This is an unusually large oblong book, much the largest of all these MS. volumes. The whole work contains no regular solo movements, and is obviously intended to be performed without any breaks; but still it is often somewhat fragmentary and inorganic in style, especially towards the end, where the composer seems to tire of his task. It evidently aims at a certain imposing spaciousness, and the ideas, such as they are, are presented in dignified fashion: but there is a lack of spontaneity nearly everywhere. One uncommon feature is the repeated choral interjection, *forte*, of the word 'help' in the middle of the *piano* 'verse' setting of 'O Lord, help thy servants'; one of the earlier pages contains sketches for canonic imitations for the voice-parts to the words 'Thou art the King of glory', though the idea was actually carried out somewhat differently.

*Jubilate*. D major. This is a small octavo organ-part bound up with the above: there is a note to the effect that 'neither the score nor the parts of this can be found', and there is no evidence that the two had any connexion. There seem to have been regular soprano and alto solos, and choruses of some extensiveness; but the material supplied by the organ-part is insufficient for criticism.

16745. (d. 41). *Te Deum*, with accompaniments for trumpets, oboes, and strings (the first two are not indeed indicated, but are obvious), with two flutes, marked 'Traversier', in the alto solo, 'Vouchsafe, O Lord.' D major; marked 'No. 3' on cover, with 'Dr. Greene's' on flyleaf—possibly this may only mean that it was the third *Te Deum*, not necessarily the third by Greene, that was catalogued in the auction sale. The work is broken up into many quite short movements of different character, sometimes isolated, sometimes leading one to

another: it contains plenty of good music, especially in the choruses, which are vigorous and solid, though, as a rule, too slightly developed for real effectiveness.

16752 (d. 48). This large volume contains chiefly anthems, to be noticed later.

*Te Deum, Jubilate, Sanctus, Magnificat, and Nunc Dimittis*, with figured bass accompaniment. C major. There is a note—'Mem. found in the original: Begun at Farnham Castle in May 1737 and finish'd in London in June following.' The four morning and evening canticles were printed in Arnold's *Cathedral Music*, and are consequently not unknown to English choirs: with their solid six- and eight-part writing and their massive vigour and dignity, they form one of the best of eighteenth-century Services. The central section, which Arnold did not print, consists of a five-part *Sanctus*, followed immediately (in the middle of a page) by a full *Gloria in excelsis*, also chiefly in five parts, with a few verse passages: all this is similarly of excellent quality, and the setting of 'O Lord God, Lamb of God,' &c., has a considerable amount of solemn impressiveness.

In the middle of the numerous anthems that follow this service there is another *Gloria in excelsis*, in Latin, for S.S.B. throughout, in the key of F major: this is an altogether inferior work of a very perfunctory kind. Alike in the Latin and in the English settings the first words are omitted, being left presumably to the traditional plainsong intonation.

16755 (d. 50). *Te Deum and Jubilate*, with accompaniment for 'Trombe, Obue, Violini, Violetta, Violoncell: e Fagotti, Organo e Contrabassi', with 'Traversi' later on: the two bass lines often coalesce, and never differ except in quick passages—the word 'Violetta' does not occur elsewhere in these MSS. D major. The MS. contains a good many apparent afterthoughts, in the shape of omissions of long ritornelli—alterations are very rare in these MSS. The first chorus, after the short opening alto solo, is in five parts, but none of the rest is in more than four: many solos and 'verse' passages alternate with the choral portions. The alto solo 'Vouchsafe, O Lord', is marked 'senza organo': there are two versions of the bass solo 'We believe that thou shalt come', largely the same, but one in 2-4 and one in common time, with occasional alterations of melody and harmony, and different ritornelli. The whole *Te Deum* is laid out on a very extensive scale; the choruses contain some excellent vigorous music, particularly 'All the earth doth worship thee', based on a finely powerful subject. The *Jubilate* is on the whole less interesting, except for a brilliant Fughetta to the words 'As it was in the beginning', &c.

## ANTHEMS.

(All, unless otherwise specified, have merely figured bass accompaniment.)

In 16851 (c. 38), a collection of miscellaneous fragments, there is what purports to be a 'List of all the Works of Anthems by Dr. Green': it contains, however, the titles of only sixteen and is consequently of very little value.

16681 (c. 2). This is a large volume of miscellaneous anthems in many different handwritings: two are by Greene.

'O give thanks.' Verse (A.B.) anthem. D major. There are occasional indications, in single notes on a separate stave, what the organist is to do with his right hand—a help that Greene extremely rarely vouchsafes. In the alto air 'O let your songs be of him' this right-hand melody is marked 'Vox humane', but it is very far indeed from being the kind of music that such a registration would at the present day suggest. The last chorus drops into five parts every now and then, but in a rather amateurish and casual manner, for the mere purpose of securing extra notes in some chords.

'The Lord is my strength.' Verse (A.T.B.) anthem. E flat major. Above the average, especially the last chorus.

16695 (c. 18). The first five anthems in this volume are wrongly ascribed to Greene in the 'Summary Catalogue'. The music is certainly considerably earlier—by Matthew Lock or a contemporary of his, as I should myself judge; and the handwriting is similarly of the previous century—Mr. Falconer Madan informs me that it is unquestionably that of an Englishman who was at school before the Civil War. The music-paper used for these anthems is quite different from that in the rest of the book, and I have never seen anything like it in eighteenth-century manuscripts. The torn and blurred title-page, in which many handwritings are perceptible, has the name of Greene under the last anthem in the book, to which only can the ascription apply. This is—

'All thy works praise thee.' Orchestral anthem, with two oboes and strings, and two trumpets also in the last chorus. B flat major, ending in C major. The scheme is: Chorus; A.T.B. trio, leading to B. air; A.B. recit., leading to B. air; A. recit. and air; chorus. The names Hughes and Weely to the Alto and Bass parts show that it was probably written for St. Paul's.<sup>1</sup> There is an orchestral intro-

<sup>1</sup> See 16740, 16748, 16749. I take 'Weely' to be the same singer as Whaley. The spelling in these manuscripts is often distinctly casual.

duction, of imposing length, to the first chorus: but the whole anthem is artistically a very perfunctory work, the first movement being indeed of almost childish elementariness.

16696 (c. 19). 'The King shall rejoice.' Orchestral anthem, with trumpets, oboes, and strings. D major. Signed 'M.G.' at end. Five-part chorus, with long instrumental introduction on same material; T. recit., ending with indication 'turn to y<sup>e</sup> next sheet' (then follow 13½ bars' sketch of something else in quite an alien key); T. air, becoming a S.A. duet, without any breach of continuity or of material; a movement beginning as a T. solo (this portion wafered in afterwards on a separate different-sized sheet), going on as a four-part chorus, and ending as a S.S. duet—here again without any break; a short chorus, wafered in on two sheets of same size as former afterthought; chorus. This anthem aims throughout at a certain spaciousness and dignity: often indeed the material lacks any distinction, but the last chorus is decidedly imposing, and more severe in style than usual.

16740 (d. 36). In the same volume as the 'Ode for Musick' (p. 153), but starting at the other end. 'Hearken unto me, ye holy children.' 'Anthem perform'd in King's College Chappel [Cambridge] March 25, 1728, being the Anniversary Commemoration of their Royal Founder.' Accompaniment for strings and oboes. A major, ending in D major. A. air; chorus, in two sections; T. air (with figured bass accompaniment); A.T. duet; B. recit. and air; repetition of second section of previous chorus, ending with a florid Hallelujah. The choral portions of this anthem are often in Greene's best style, being distinguished by massive vigour and largeness of outline: but the solo movements are on the whole less interesting.

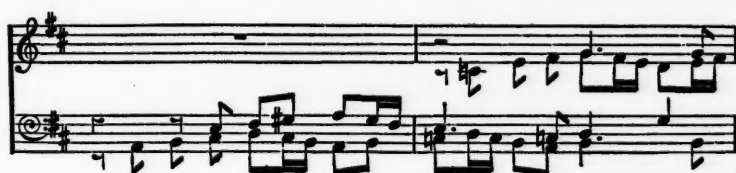
16746 (d. 42). 'Sing we merrily.' Orchestral anthem, with oboes, trumpets, drums, and strings ('Violincello (*sic*) e Contra Basso, Organo e Faggotti' (*sic*) is the indication for the two separate lines in the bass). D major: dated 1740. Chorus; T. air, with bits of interjectory choral writing; S.A. duet; A. air 'Lord, thou hast been our refuge'; chorus. The alto air is given in two versions that differ in everything except in the introduction (in the second section) of *Traversi* (flutes), and in the key-system of the unusual structure, the first (self-complete) section being in A minor, and the second in D minor; the first version is in Greene's autograph, the second in a copyist's hand. This lengthy anthem (72 pp.) contains some very brilliant and straightforwardly cheerful choral work designed on spacious lines; but otherwise it is not remarkable.

16747 (d. 43). 'Open the gates of righteousness.' Orchestral anthem, with strings only, except in last chorus, where trumpets

# THE BODLEIAN MANUSCRIPTS OF MAURICE GREENE 207

are added. A major, ending in D major. Chorus; B. air; A. recit. and air; A.B. duet; B. air, leading into final chorus, which retains exactly the same measured manner. The introduction to the opening chorus (35 bars) is in two movements of contrasted styles: this is unusual, but otherwise the anthem presents few noteworthy features.

16748 (d. 44). 'I will magnifie thee.' 'Anthem perform'd at St. Paul's before the Sons of the Clergy December the 10th 1719.' Accompaniment for strings, trumpets, and oboes. D major. Chorus; S.A. duet (Mr. Chelsum and a Boy); B. air (Mr. Gates); A. recit. and air (Mr. Hughs); A. air (Mr. Hughs), followed by chorus; B. air (Mr. Weeks); chorus. This extended work (87 pp.) contains, apart from some good points in the last chorus, nothing very special, except for the first chorus, which is laid out on a large and well-organized plan, and contains some of Greene's most vigorous and finely effective music. Two details of interest may be noted in this chorus: there is a prominent pencilled cross opposite the end of the first bar of this vocal passage—



Did Greene himself, or some one else, perhaps think the harmonic progression somewhat harsh? Again we see the following effective passage, to the words 'for ever and ever'—there are interesting and somewhat elaborate quaver-accompaniments to the vocal chords, but the single unison part always starts entirely *solo*—



continuing in similar fashion with a holding B in the basses, in E minor, and a holding E in the tenors, in A major. It is impossible, when reading this, not to recall a famous place in the 'Hallelujah' Chorus in the *Messiah*: there can be little doubt indeed that Handel, who was about this time very intimate with Greene, was present at

this service, which was one of the most important annual events in ecclesiastical music in London. May we perhaps—knowing of what Handel was capable in the capacity of borrower—venture to see here something of a forecast? In the actual notes the resemblance is slight, but in the main conception it is very strong.

This is the autograph score of the same anthem of which we have a copy in 16750. It shows that the opening nine bars for strings alone were an afterthought of the composer: the work originally began with the entry of the chorus on page 3, where the page is headed 'Psalm y<sup>e</sup> 145', and all the instruments are indicated in the left-hand margin. On the previous twelve-line page the added string bars are written so that the nine bars can all be got in—three bars to each group of four lines: they are, moreover, obviously written with a thicker pen, as are the extra notes for the upper strings rendered necessary in the first bar of page 3.

16749 (d. 45). 'The Lord is our light and our salvation.' 'Anthem perform'd at St. Paul's before the Sons of the Clergy, December y<sup>e</sup> 8<sup>th</sup>, 1720, and on Decemember (*sic*) the 13<sup>th</sup>, 1722.' Accompaniment for strings, trumpets, and oboes. C major. An independent overture for strings alone, in two contrasted movements; A.A.B.B. quartet (Hughs, Chelsum, Weely, and Gates) and chorus; B. recitative and air (Gates), and chorus; A. B. duet (Lee and Weely); A. air (Hughs); chorus, beginning with nine bars for alto solo; A. air (Hughs); chorus. The final chorus is the least uninteresting part of this very conventional work. The accompaniment to the first alto air is written for three solo instruments—oboe, violin, and bassoon—with the continuo, which the last-named instrument occasionally doubles; there are, here and there, a few notes, on a separate stave, for violoncello.

16750 (d. 46). This large volume contains six anthems.

'Blessed are all they.' Orchestral anthem, with oboes and strings (a German flute is added for the alto air). G major. Instrumental *Larghetto* (independent); chorus; A. recitative and air; chorus; T. air; chorus. The last chorus is very brilliant: but the rest of the work is of only average calibre.

'I will magnifie thee.' A copy of the anthem in 16748.

'My song shall be allway.' Orchestral anthem, with oboes and strings; bassoon joins later on, but merely (as usual) doubles. The figured bass is marked 'cembalo'—an indication unique in these MSS.: was the anthem not intended for organ at all? G major. S. air and chorus; T. recitative and air; A.B. duet; chorus; S. air; chorus. This work does not contain much of any interest except the final chorus, which is of somewhat remarkable vitality, with a powerful



unison beginning, and Hallelujahs not at all of the ordinary type: it is, however, far too short (five pages) for real organization.

Two pages follow, containing some only partially worked out exercises in canonic counterpoint.

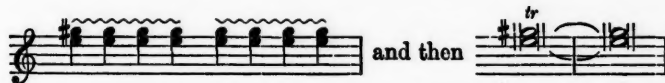
'Turn thy face from my sin.' Verse (A.) anthem. C minor. Throughout the solo vocal portion there is a violoncello obbligato—practically a continuous duet with the voice, the harmony being supplied by the customary figured bass. This is very rare.

'O God of my righteousness.' Verse (S.T.) anthem. E flat major. This work, containing the expressive soprano solo, 'I will lay me down in peace,' is printed in the 'Forty Select Anthems'. This is not the autograph, but a very careless copy; the whole of the final chorus is omitted (though its title is retained), and there are some other less important errors.

'O Lord, who shall dwell in thy tabernacle.' Verse (A.B.) anthem, with five-part chorus and string accompaniment. F major. Only in separate parts, all bound up together. Of no particular interest.

16751 (d. 47). This volume contains two orchestral anthems.

'O be joyfull in God.' Accompaniments for trumpets, oboes, and strings (with a German flute in the alto air 'Truth shall flourish'). D major. Chorus, with B. solo; B. recitative and air; A. air; S.S. duet; chorus; A.A. duet; A. air, leading to chorus. The solo work is not important: but the first and second choruses contain some good effective writing. The last chorus, however, is one of Greene's very finest works, and is well worth separate publication; it is very strong and massive throughout, and strikingly individual in style. One often-recurring passage where, for five *alla breve* bars on end, voices and instruments surge about a single chord with subtly contrasted brilliance of detail, is specially noticeable, and has really a certain thrill about it; the trumpet writing is curious—three bars of



—what exactly do the wavy lines represent?

'I will give thanks' (dated 1740). Accompaniment for trumpets, oboes, and strings, with a doubled part for bassoons. A major, ending in D major. S. air, leading to chorus; T. air; chorus; chorus. The choral writing is strong and vigorous, but not on the whole distinctive; there is, however, one unconventional place in the first chorus where the voices assert 'Thou hast maintained my right and my cause' in a strenuous unison in the middle of clashing harmonies—a sort of inner pedal-point.

16752 (d. 48). A large book, labelled 'Musica Sacra, Dr. Greene', and beginning with the C major Service already described.

'Like as the hart.' Verse (S.S.) anthem. C major.

'The Lord is my strength.' Verse (A.T.B.) anthem. E flat major. Also in 16681.

'I will alway give thanks.' Verse (S.A.B.) anthem. F major.

'I will magnify thee.' Verse (A.B.) anthem. B flat major.

'O Lord our Governour.' Verse (A.T.B.) anthem. A major.

Ends with a vigorous five-part chorus that has two good subjects worked together in free *fugato*.

'Hear my prayer.' Verse (A.T.B.) anthem. C minor.

'Have mercy on me.' Verse (A.T.B.) anthem. G minor. Like many of the anthems in this volume, this is of little interest: a curious progression may however be noted—



forming a 'hidden octave' of a kind to which I cannot recall any exact parallel, though it is, of course, easily explicable on 'contrapuntal' principles.

'Hear my crying.' Verse (B.B.) anthem. C minor, with two flats in the signature—on points like these the MSS. are often very careless and inconsistent, as they also are in the use of the G or C clef for the soprano parts, and, especially, in the figuring of the bass. The final chorus in the major key is good vigorous work, with rather less conventional Hallelujahs than usual.

'O give thanks.' Verse (A.B.) anthem. D major. See 16681. Here the organ stop is called 'Vox humana' in the ordinary way.

Here follows the isolated 'Gloria' already noticed.

'I cried unto the Lord.' Verse (B.) anthem. C minor.

'Rejoice in the Lord.' Verse (B.) anthem. B flat major, but concluding chorus in C minor. Written for an unusually high bass: the third air, 'For the word of the Lord is true,' is very pleasant and melodious, and ends with a Hallelujah of considerable charm and grace; altogether, this is one of Greene's best anthem solos.

'O God, thou art my God.' Verse (A.) anthem. D minor. The right hand of the organ-part is indicated fairly often: a very unusual help, as has already been noted. The opening phrase is very expressive, but its promise is not fulfilled in the later portions.

THE BODLEIAN MANUSCRIPTS OF MAURICE GREENE 211

'Ponder my words, O Lord.' Verse (T.T., 'upper' and 'lower' tenor) anthem. G major. Very fragmentary, and seems altogether immature.

'Bow down thine ear, O Lord.' Full (S.S.A.T.B.B.) anthem, not however unaccompanied, as the organ bass is occasionally indispensable for the harmony. G minor. One continuous flowing movement, well-wrought and expressive: not perhaps quite as fine in quality of material as 'Lord, how long wilt thou be angry', Greene's best-known anthem of this type, but superior in structural finish, and containing some striking music, solid and sincere.

'I will be glad.' Verse (A.T.B.) anthem. A major.

'Blessed is the man.' Verse (S.A.) anthem. G minor.

The last six anthems in the book are all comparatively short, all Full (S.S.A.T.B.), and all capable of being sung unaccompanied: they are written in the six ecclesiastical modes—'I call with my whole heart' (Dorian), 'I cried unto the Lord' (Phrygian), 'Try me, O God' (Lydian), 'I have longed for thy saving health' (Mixolydian), 'Lord, teach us to number our days' (Aeolian), 'Praise the Lord, ye servants' (Ionian = C major). These may very possibly have been written as experiments in the old tonalities (which are on the whole maintained with surprising fidelity), but they are considerably more than school-exercises; if perhaps a trifle artificial in their definitely antique tone, they are nevertheless earnest and expressive, and vocally highly effective. Greene must unquestionably have been a close student and lover of sixteenth-century music, completely different though his own normal manner is.

16753 (d. 48\*). 'O Lord, look down from heaven.' Verse (A.T.B.) anthem. (Tenor part written in alto clef.) C major. The extended and vigorous concluding chorus is much the best part of this otherwise ordinary work.

16754 (d. 49). Three orchestral anthems.

'Rejoice in the Lord, O ye righteous.' Accompaniment for trumpets, oboes, and strings (bass line 'Organo e tutti i Bassi'). D major. Chorus; A. air; B. recit.; S.A. duet; five-part chorus; A. air, leading to T. recit. and air; chorus. The extended first chorus shows Greene in one of his most energetic and generally masterly moods: the phrase propounded for fugal treatment to the words 'For it becometh well the just to be thankful' is of singular brilliance. The bass number—a sort of arioso—is of considerable expressiveness, and the last chorus is elaborate and effective. The whole work occupies eighty pages.

'Sing we merrily.' See 16746. This is the original autograph from which the other was copied: it contains only the second of the two versions of the alto solo.

'I will sing a new song.' Accompaniments for trumpets, oboes, and strings (Fagotti are indicated towards the end of last chorus, but only for doubling). D major. T. air, leading to chorus; B. recit. and air; A.T. duet; chorus. The first chorus is fine, and the bass air is also somewhat noteworthy, but the rest is only average. The keys of the first and second, and of the third and fourth sections, fit very badly; this fact, combined with the existence of several consecutive blank pages here and there, rather suggests that the work is not complete in this shape.

16755 (d. 50). This volume opens with the *Te Deum* and *Jubilate* already mentioned. Then follows the original autograph score of the anthem 'Rejoice in the Lord': see 16754. The two versions have the same first chorus and the same duet; but all the other movements are different. The scheme of the much shorter original version here is: Chorus; T. air, leading to chorus; A. recit. and air, ending with a short choral 'Amen'; S.A. duet; chorus, starting with six bars of A. solo. A solo flute, marked 'Traversier', is added in the A. air; and the T. air has an instrumental obbligato part (written in tenor and alto clefs indifferently) which seems most probably—though it is impossible to feel certain—intended for the viola. All the new portions of 16754, which is also autograph except for the movements copied from here, are distinctly superior to those they replace.

16756 (d. 51). The cover of this book is inscribed 'Anthem for instruments, "O God thou hast cast us out"; also many others compos'd for the Royal Chapels by Dr. Green'. This definitely dates them after 1727, when the composer succeeded Croft at the Chapel Royal.

'O God, thou hast cast us out.' Orchestral anthem, with oboes and strings, headed 'Antifona'—a form unknown elsewhere in these MSS. C minor, ending in major. Chorus; A. solo; chorus; A. solo *da capo*; chorus, in two distinct sections. The tempo is *Largo* throughout till the second portion of the last chorus. This fine work—the opening movement is one of Greene's most expressive—is printed in Arnold's *Cathedral Music*: the original orchestral parts have, however, at times features of considerable interest, which Arnold's plain figured organ-bass does not reproduce.

'My heart is fixed.' Verse (A.T.) anthem. C major, ending in G major.

'O Lord our Governour.' Verse (A.T.B.) anthem. A major. See 16752. The opening A.T.B. trio is quite different in the two versions, though of the same general type: the alto and bass airs that follow are the same. The first twelve bars of the next A.T.B. trio are the same: but 16756 has two alternative continuations, the second of

which<sup>1</sup> only is represented in 16752. The A.T. duet is the same; the vocal parts of the last chorus are the same, but no instrumental bass of any kind is given in 16756, the paper having only ten lines to the page, whereas in 16752 there is a fully figured bass, including an extra note or two (where choral basses are not singing), compulsorily unrepresented in the other version.

'Blessed is the man.' Verse (S.A.) anthem. G minor. Identical with that in 16752.

'I will love thee, O Lord.' Verse (S.A.T.B.) anthem. B flat major.

'I will be glad.' Verse (A.T.B.) anthem. A major. Identical with that in 16752: some of the time-indications are omitted here, though on the other hand the figuring (while frequently much obscured by very careless binding) is far more complete.

'The Lord is gracious.' Verse (A.A.) anthem. C major. The last chorus (much the best portion) is in a copyist's hand; the rest is autograph. Some of the details of the first chorus are unfinished.

'Hear my crying.' Verse (B.B.) anthem. C minor. Identical with that in 16752.

'Sing unto the Lord a new song.' Verse (A.) anthem. G major. This perfunctory work is quite different from the anthem of the same title and in the same key in 'Forty Select Anthems'.

'Turn thy face.' Verse (A.) anthem. C minor. In the autograph here the figuring is considerably fuller than in the copy in 16750.

'The Lord is King.' Verse (B.) anthem, with five-part chorus: 'revised' at head of first page. D major. A work of some dimensions, with plenty of good vocal chances for a massive bass.

'Sing unto the Lord and praise his name.' Verse (A.) anthem. D major. Contains a good many 'Alberti bass' passages—rare in Greene.

'Save me, O God.' Verse (A.) anthem. C minor, ending in major. The final chorus, though unequal, has some really massive and stirring moments, and the vocal writing is unconventional.

16818 (e. 16). 'O praise the Lord, ye that fear him.' Orchestral anthem, with trumpets, oboes, and strings. D major. Chorus; B. air; A.T. duet, with chorus; A. air; chorus. On the whole an inferior work: the last chorus has a good deal of superficial brilliancy and effectiveness, but the material is commonplace.

Misc. MSS. 28555 (MSS. Mus. c. 25). (The only work not among the Wight MSS.: it is bound up with *Te Deums* of Purcell and

<sup>1</sup> In 16756 the last three bars, but no more, have been struck through: they are on a page by themselves.

Handel, all presented to the library by Vincent Novello.) 'Ponder my words, O Lord.' Verse (T.T.) anthem. G major. Identical with that in 16752 : but the chorus is omitted.

---

Eitner's *Quellen-Lexikon* passes over these Bodleian MSS.; they are very briefly named in the article on Greene in the *Musical Times* for February, 1903, but (so far as I am aware) no account of them has hitherto appeared, and the Bodleian Catalogue itself gives no cross-references and no musical details, and is occasionally, as I have noted, inaccurate. My only excuse for the presentment of these pages is that this little bit of research work has apparently not been undertaken before; I am far from claiming that it has resulted in any discovery of notable artistic importance. Nevertheless, Greene is one of the most prominent figures in English eighteenth-century music: and in some of these MSS., unequal as they are as a whole, we see him very nearly at his best.

ERNEST WALKER.



## DR. ARNE'S VISITS TO DUBLIN

THOUGH much has been written about Dr. Arne's doings in England, but scant details have hitherto been given of his three, or possibly four, visits to Ireland.<sup>1</sup> The bicentenary of his birth has naturally evoked fresh interest in the composer of 'Rule Britannia', and offers a good opportunity for giving a full account of these visits, which were remarkable for the first production of one of his most important works, and also for the début of Charlotte Brent, his most famous pupil.

### I. JUNE-AUGUST, 1742.

Arne's first visit to Dublin took place in 1742, and the earliest notice of it is to be found in Faulkner's *Dublin Journal* for June 29 to July 3:—

'Last Wednesday [i. e. June 30] the ingenious Mr. Arne, brother to Mrs. Cibber, and Composer of the Musick of Comus, together with his Wife (the celebrated Singer) arrived here from London.'

His reasons for coming may easily be guessed. Handel had recently achieved his greatest success with the *Messiah*, given for the first time in Dublin on April 13, 1742. It is not unreasonable to suppose that reports of Handel's triumph may have induced Arne to set about discovering what opportunities there might be for another composer in the Irish metropolis. He had every reason to expect a friendly reception, for his sister, Mrs. Cibber, had established herself as a favourite in Dublin, both in oratorio, and upon the stage. She had been acting at the Aungier Street Theatre with James Quin, from December, 1741, till the following February, 'with uncommon applause, and generally to crowded houses,' and among other parts they had acted together Comus and The Lady. After Quin's departure, 'so great was her character, that she continued to draw houses, especially in Polly in the Beggars Opera, which was often repeated, and allowed by the first judges to be superior to any that ever played it.'<sup>2</sup> She had also sung for Handel, at the first performance of the *Messiah*.

On this preliminary visit to Dublin, Arne seems to have been

<sup>1</sup> The fullest account hitherto printed will be found in the *Musical Times*, November and December, 1901.

<sup>2</sup> Hitchcock, *An Historical View of the Irish Stage*, vol. i, 1788, pp. 115, 117.

feeling his way, and preparing for a longer stay later on, for nothing was now attempted except a Benefit Concert given by Mrs. Arne at Fishamble Street Music Hall. On this occasion, such of the music as was not composed by Arne was chiefly selected from the works of Handel, who may perhaps himself have been present, for he was still in Dublin. Mrs. Cibber certainly gave her support, for she appeared with Mrs. Arne as the principal singer at the Concert. It had been announced as about to be given at the Aungier Street Theatre,<sup>1</sup> but the place was afterwards changed, as will be seen from the advertisement, which is printed below from *Faulkner's Journal*, July 13-17.

'At the particular Desire of several Persons of Quality, for the Benefit of Mrs. Arne, at the Great Room in Fishamble-street, on Wednesday the 21st Inst., will be performed a grand Entertainment of Musick, to be divided into three Interludes; wherein several favourite Songs and Duettos will be performed by Mrs. Arne and Mrs. Cibber.—In the first Interlude (after an Overture of Mr. Handel's) a Scene from Mr. Arne's Opera of Rosamond, by Mrs. Arne; O beauteous Queen, from Mr. Handel's Oratorio Esther, by Mrs. Cibber; Non chiamarmi, from an Opera of Signor Hasse's by Mrs. Arne; and O fairest of ten thousand Fair, a Duetto, from Mr. Handel's Oratorio of Saul, by Mrs. Arne and Mrs. Cibber.—In the second Interlude (after an Overture of Mr. Arne's) Lascia cadermi in Volto, a Song of Farinelli's Singing, by Mrs. Arne; Chi scherza colle Rose, from Mr. Handel's Opera of Hymen, by Mrs. Cibber; Vo solcando, a Song of Signor Vinci's, by Mrs. Arne; and Vado e vido, a Duetto of Mr. Handel's in Faramond, by Mrs. Arne and Mrs. Cibber.—In the third Interlude (after an Overture of Mr. Arne's) O Peace, thou fairest Child of Heaven, from Mr. Arne's Masque of Alfred, by Mrs. Arne; Un Guardo Solo, from Mr. Handel's Opera of Hymen, by Mrs. Cibber; (by particular Desire) Sweet Bird, from Mr. Handel's Allegro, by Mrs. Arne; and Per le Porte del Tormento, a favourite Duetto of Mr. Handel's in Sosarmes, by Mrs. Arne and Mrs. Cibber.—Mrs. Arne, being a Stranger in this Kingdom, humbly hopes the Nobility and Gentry will excuse her personal Application, and to prevent their being detained at the Doors of the Hall, while Tickets are delivered them, that they will send for their Tickets to Mrs. Cibber's House in Aungier-street, where Places may be taken.—And, to prevent Mistakes, they are desired to send their Servants to keep Places before five o'clock. To begin exactly at 7 o'clock. N.B. This Performance (intended for the Theatre) is at the Request of several Gentlemen and Ladies altered to the Great Room above mentioned.'

So great was the success of this Concert that a repeat performance was given, 'At the particular Desire of several Persons of Quality,' on the following Wednesday, July 28.

It is of interest to note that Garrick and Peg Woffington were acting at the Smock Alley Theatre at this time. Their season came to an end with *The Recruiting Officer* on Aug. 19; and a few days later we read in *Faulkner's Journal*, Aug. 21-4, that 'Yesterday [i.e.

<sup>1</sup> *Faulkner*, July 10-13.

Monday, Aug. 23] Messrs. Delane, Garrick, and Arne, and Mrs. Cibber embarked for England'. 'The celebrated Mr. Handel' had already left Dublin on Aug. 13.

## II. SEPTEMBER, 1742-JUNE, 1744.

From the announcement just quoted, it would appear that Mrs. Arne stayed behind when her husband returned to England. He was absent, however, for only about a month, and we may conjecture that he made this flying visit to England in order to arrange for the series of Operas and musical pieces which he was to produce in Dublin in the following January. However this may be, Mr. and Mrs. Arne were both of them in Dublin for the opening of the winter's musical season 1742-3, taking up their residence 'over against the Ram in Aungier-street', 'near the Theatre.' The first notice of their doings appears in the advertisements in *Faulkner's Journal* for Sept. 25-8, in which the 'Charitable and Musical Society' announce their opening Concert for Oct. 8: 'N.B. They have provided a fine Organ, and have engaged the celebrated Mr. (*sic*) Arne to sing.' This is repeated, with the necessary correction of 'Mrs.' for 'Mr.' Arne, until the number for Oct. 5-9, where we read that—

'Last Night the Charitable and Musical Society opened their first Concert to a very numerous and polite Assembly of Ladies and Gentlemen, when Mrs. Arne (tho' extreamly ill of a Cold) sang with universal Applause.'

The Charitable Musical Society also engaged Mrs. Arne to sing in Handel's *Acis and Galatea* at their Concert 'for the Benefit and Enlargement of Prisoners confined for Debt, in the several Marshalseas in this City', given at the Musick Hall in Fishamble Street on Dec. 17. But before that date, as we learn from *Faulkner's Journal*, Nov. 27-30, Mr. and Mrs. Arne had appeared together in public.

'We hear that on Friday next [i. e. Dec. 3] (being particularly desir'd) at the Great Room in Fishamble Street, Mrs. Arne will sing the Song Sweet Bird, accompanied on the Violin by Mr. Arne. And that he intends, between the Acts of his Serenatas, Operas, and other Musical Performances, to intermix Comic Interludes (after the Italian Manner), amongst which will be perform'd Tom Thumb, the Original Burlesque Opera compos'd by him, the Dragon of Wantley, Miss Lucy in Town etc. Intended to give Relief to that grave Attention, necessary to be kept up in Serious Performances—Which he intends shall begin in January next.'

Later advertisements tell us more about the performance of *Acis and Galatea*.

'On Tuesday next being the 14th of December, at 12 o'clock at Noon will be the Rehearsal of *Acis and Galatea*, with the celebrated Coronation Anthem called *Zadok the Priest*, composed by Mr. Handel. Mr. Dubourg will perform a new Solo. The Performance will be on Friday the 17th, at

6 in the Evening. The Gentlemen of the Choir of each Cathedral will assist, with Mrs. Arne, Mrs. Storer, Mr. Colgan, and others. Tickets to be had at half a Guinea each from Mr. Neal, at the said Musick Hall. A Rehearsal Ticket will be delivered with the Ticket for the Performance, as it was for the Messiah.<sup>1</sup>

'There are great Numbers of Tickets already disposed of for the Musical Entertainment of *Acis and Galatea* . . . and it is not doubted but the Ladies of this Kingdom who so eminently distinguish themselves for their great Virtue and Charity, will, upon this Occasion, exert themselves by promoting this Charity, many of them, of great Quality and Distinction, having come to a Resolution not to wear any Hoops next Friday, as it will be a Means of admitting more People into the Hall than usual.'<sup>2</sup>

The next event of importance was a sumptuous performance of *Comus* at the Theatre Royal, Aungier Street, on Jan. 10, 1743.

'Mr. Swan,' runs the first of the announcements, 'being desirous to entertain the Town in the best Manner possible, has contracted with Mr. Arne, for Mrs. Arne, Mrs. Baildon, Mrs. Sybilla, and other Singers belonging to him, to perform in the Masque of *Comus*, written by Milton, and set to Musick by Mr. Arne. The Chorusses will be properly performed, and Mr. Arne will accompany the Performance, which will be exhibited on Monday next, being the 10th Inst. Jan.—N.B. The Orchestra will be doubled, and there will be a Row at the Pit enclosed for the Musick.'<sup>3</sup>

The number of *Faulkner's Journal* for Jan. 4-8 gives more particulars.

'By his Majesty's Company of Comedians, at the Theatre-royal in Aungier-street on Monday next, being the 10th Inst. Jan. will be performed a Dramatick Masque called *Comus*, written by Milton. The Musick, vocal and instrumental, composed by Mr. Arne. The Part of *Comus* by Mr. Swan; [&c., &c.] a pastoral Nymph, and the Part of *Sabrina*, by Mrs. Arne; the principal *Bacchanal*, by Mrs. Baildon, from London; the *Lady's Song* (Sweet *Eccho*) by Mrs. Arne, accompany'd by Mr. Neal, from England, who performed it originally; the second pastoral Nymph by Mrs. Sybilla, a Scholar of Mr. Arne's; the Part of *Euphrosyne* to be performed by Miss Davis. With all the Chorusses performed in Parts, as originally in England, and never done here before. The original Prologue to be spoke by Mr. Swan and the Epilogue by Mrs. Furnival. A Row of the Pit will be taken into the Orchestra, there being an extraordinary Band of Musick provided on this Occasion. The whole conducted by Mr. Arne, who accompanies the Performance on the Harpsichord. With new Habits, Scenes, Machines, Risings, Sinkings, Flyings, and other Decorations. It is hoped it will not be taken ill, that none can be admitted behind the Scenes.—N.B. This Performance being exhibited at a much greater Expence than any Theatrical Entertainment in this Kingdom, we are obliged to lay the Pit and Boxes together at 5s. 5d. Lattices 5s. 5d. Gallery 2s. 8d. halfp.'

*Comus* was evidently a great success, for it was repeated several times in the course of the season (Jan. 13, 20, and 24; Feb. 8 for Mr. Swan's Benefit; and April 21). It may be added that Neale had

<sup>1</sup> *Faulkner*, Dec. 4-7.

<sup>2</sup> *Faulkner*, Dec. 11-14.

<sup>3</sup> *Faulkner*, Jan. 1-4.

a Benefit at Smock Alley Theatre on Feb. 1, when *The Busy Body* was played.

'Between the Acts, Mr. Neale will perform a Solo and Concerto on the Hautboy, with a Piece on the German Flute. Mr. Charles and his Second will perform a Concerto on the French Horn, and Mrs. Storer will sing a favourite Song. Master Neale, a child of ten Years old, will perform a Concerto on the Violin, and Elin a Roon, with all its Variations.'<sup>1</sup>

Mrs. Arne was accorded a Benefit at the Theatre Royal, Aungier Street, on Feb. 10,<sup>2</sup> when—

'will be performed, A Grand Serenata, call'd Love and Glory; Composed by Mr. Arne, in Honour of the Nuptials of his Royal Highness Frederick Prince of Wales, with the Princess Augusta. After the Serenata will be perform'd, a new Farce, call'd Miss Lucy in Town, with all the songs composed by Mr. Arne, as performed at the Theatre-Royal in Drury Lane' [&c.].

On May 4, for the Benefit of the Charitable Infirmary, Arne conducted Handel's *Alexander's Feast*, at Fishamble Street Music Hall: 'In which,' the advertisement adds, 'the Gentlemen of the Choirs of both Cathedrals, the celebrated Mrs. Arne, and several other Voices, will assist.'<sup>3</sup> Three days later Mr. Arne produced *Rosamond*, followed by *Tom Thumb*, on the occasion of his own Benefit. The advertisement from *Faulkner's Journal*, April 19-23, is given here.

'For the Benefit of Mr. Arne, at the Theatre-royal in Aungier-street on Saturday the 7th of May, will be performed an Opera called Rosamond Written by the celebrated Mr. Addison, and set to Musick by Mr. Arne: King Henry by Mr. Baildon; Sir Trusty by Mr. Layfield; Page by Master Pilkington, being the first Time of his Appearance on any Stage. Rosomond by Mrs. Sybilla; Grideline by Miss Davis; and the part of Queen Elaenor to be performed by Mrs. Arne. After which will be performed the original comic burlesque Opera called Tom Thumb. The Part of Tom Thumb by Master Pilkington; King by Mr. Baildon; Lord Grizzel, Mr. Layfield; Queen Dollallolla, Miss Davis; Princess Huncamunca, Mrs. Sybill; all the other Characters, as Noodle, Doodle, Foodle, Giantess, Conjuror, etc. by a select Company of burlesque Opera Singers. To prevent Mistakes, Ladies are desired to take their Places in Time, and on the Day of Performance to send their Servants to keep Places before five o'clock' [&c.]

Another performance of these two Operas was announced for the Benefit of Mr. Baildon and Mrs. Sybilla, for May 27, but 'it was obliged to be put off, Mrs. Arne being taken violently ill, and forbidden by her Physician to attempt performing at the Hazard of her Life'.<sup>4</sup> In the end, the two deferred Operas were given on June 11, 'being positively the last Time of Mr. Arne's exhibiting any Performance this Season.'<sup>5</sup>

<sup>1</sup> *Faulkner*, Jan. 11-15.

<sup>2</sup> *Faulkner*, Jan. 25-9.

<sup>3</sup> *Faulkner*, April 5-9.

<sup>4</sup> *Faulkner*, May 24-8.

<sup>5</sup> *Faulkner*, June 4-7.

The Arne family remained, it seems, in Ireland, during the summer, and in October prospectuses were issued for the winter programmes. *Faulkner's Journal*, Oct. 22-5, announces that 'Mr. Dubourg and Mr. Arne are to have six Oratorios of Mr. Handell's performed this Season by Subscription, in which Mr. Lowe, Mrs. Arne, Mr. Colgan, and Mrs. Storer will perform the vocal Parts'. Thomas Lowe, the celebrated Tenor, was the principal attraction among the singers engaged for the winter Season, and attention is duly drawn to his coming in the advertisement columns of the newspapers.

In *Faulkner's Journal*, Nov. 29-Dec. 3, the advertisements of the chief musical events of the Season begin to appear—a series of Oratorio Performances, at which Arne proposed to bring out an important new work, and to revive *Alfred*, which was practically a novelty.

'Mr. Arne proposes to exhibit, at the Theatre-royal in Aungier-street, Four Performances disposed in the Manner of the Oratorios in London, viz. Two Performances of *The Distresses and Conquest of King Alfred*, composed by Command of his Royal Highness Frederick Prince of Wales, and performed at his Palace at Cliefden, but never yet exhibited in Publick; and two Performances of a New Oratorio called *The Death of Abel*: Both composed by Mr. Arne. The principal Characters to be performed by Mr. Lowe and Mrs. Arne. Subscription Three Guineas. Every Subscriber to have three Tickets on each Night of Performance. No Person (not subscribing) will be admitted into Pit, Boxes or Lattices under half a Guinea a single Ticket. The first Performance to begin so soon as one hundred Subscribers shall be obtained, of which fifty have already subscribed. Subscriptions are taken in by Mr. Arne, at his House in Aungier-street, near the Theatre.—Mr. Arne has a few Books of the Works he has published, which he will dispose of at the following Prices, viz. The complete Score of the Overture, Songs, and Duettos in the *Masque of Comus* 7s. The Songs in *As you like it*, and *Twelfth Night*, with the favourite Duetto in the *Rival Queens*, and other select *Airs* 4s. 4d. And the Songs in the *Blind Beggar of Bethnal-Green*, with several new favourite Ballads annexed 6s. 6d. —Like wise, a curious Harpsichord from London, made by Kinkman,<sup>1</sup> Tabell's Foreman, which he will sell very reasonably.'

There is a very interesting letter, which appears without signature in *Faulkner's Journal*, Nov. 19-22; it is written in reply to a letter signed by Thomas Sheridan, printed in *Faulkner*, Nov. 12-15, where allusion was made to the salaries of Mrs. Furnival, 'Madam Chateaneuf,' Mr. Arne, and Mr. Lowe. No apology is needed for quoting from this document, which throws light upon the position of these artists.

'... As to his Comparison with Mrs. Furnival, Mrs. Chateaneuf, Mr. Lowe and Mr. Arne, I must shew his Falacy, and lay before the Publick the real case as it stands with them. First, Mrs. Furnival, whose Merit deserves universal Applause, has three Pounds a week and she fills the first character, as a Woman, in both Tragedy and Comedy. This is

<sup>1</sup> sic. Kirkman is meant of course. I have always retained *Faulkner's* spelling.



but thirty Shillings each acting Night, and sometimes the Company plays three times a Week, then tis much less. As to Miss Chateauf, she has £100 certainly for the Season, and a Benefit which she takes her Chance of. This on a fair Calculation amounts to about 40s. every Night she performs, and no one can deny but she is the best of Dancers, the most agreeable Singer, and the prettiest Figure on the Stage, we have, or may see here for many Years. As to Mr. Arne, Mrs. Arne and Mr. Lowe, one or more of them performs every Night, they are beyond Comparison, in their way the most extraordinary Persons this Kingdom has seen, and their Contract with the Gentlemen is of such a nature, that the Indulgence this Town has ever shewn to true Merit, will, if continued to them, enable the Gentlemen Proprietors to discharge the Contract, to their mutual Advantage whereas the last Proposal the Gentlemen made Sheridan would have amounted to above £10 a Night, every Night he came on the Stage. I cannot conclude without taking Notice of the condition Aungier-street Stage is in. They are now confessedly the very best Company of Players that ever was in this Kingdom, they are now better than any Company in London, and the Prices (except on very extraordinary Occasions) are at the lowest Rate. This will bear no comparison with the Modesty of Smock Alley. Therefore I shall conclude with Apamantus in Timon, Let them remain as they are.'

On Dec. 8, 'By the special Command of the Duke and Duchess of Devonshire,' Arne conducted a performance of *The Beggar's Opera* at the Theatre Royal in Aungier Street, accompanying as usual on the Harpsichord. Lowe took the part of Macheath, Miss Davis was Lucy, and Madam Chateaufneuf was Polly.<sup>1</sup> The performance was well received and it was several times repeated, 'The Eighth Night' being announced for Jan. 5, 1744.

Mrs. Arne was advertised to appear in the parts of the Pastoral Nymph and Sabrina, with the Lady's Song, 'Sweet Eccho,' in a performance of *Comus* given for Lowe's Benefit on Dec. 17; and on Dec. 21, Mr. and Mrs. Arne both assisted at a Benefit Concert at Fishamble Street for Signor Barbettielli.<sup>2</sup>

'Mr. Dubourg is so kind as to perform, and will conduct the whole, assisted by Mr. Arne and Mr. Pasqualino, the Vocal Parts by Mrs. Arne, Mrs. Storer, Mr. Lowe and Mr. Colgan. Tickets to be had at Mr. Barbateilli's Lodgings in George's lane opposite to Fade-street, and at the Musick-hall at 5s. 5d.—N.B. It is hoped that the Gentlemen and Ladies will be so good to excuse Mr. Barbateilli's personal Attendance, he lying under the Misfortune of a broken Leg. Ladies are requested to order their Coaches down Fishamble-street, for the more easy going in, as at Mr. Handell's.'

*Comus* was given again on Dec. 22, 'and by particular Desire of the Proprietors Signior Pasqualino will perform thro' the Opera. Being the last Time of acting till after the Holidays.'<sup>3</sup>

On Jan. 2, 1744, a somewhat miscellaneous programme was presented, including *Amphitryon*, with singing and dancing between the Acts:

<sup>1</sup> Faulkner, Dec. 8-6.

<sup>2</sup> Faulkner, Dec. 17-20.

<sup>3</sup> Ibid.

'To which will be added a Farce called Miss Lucy in Town, being a Sequel to the Virgin Unmask'd. The Musick composed by Mr. Arne. The Part of Cantileno (a Burlesque upon the Italian Singers) by Mr. Lowe' [&c.].<sup>1</sup>

Two performances of Lampe's burlesque opera *The Dragon of Wantley*, which were given on Jan. 12 and the following Monday (announced as the 12th but the 16th must be meant) are of interest from the fact that Mrs. Arne now appeared for the first time in a comic part. The cast is given as follows in *Faulkner's Journal*, Jan. 7-10:—

'The Part of Moor of Moor-Hall to be performed by Mr. Lowe. The Part of Margery to be performed by Mrs. Arne, being her first Appearance in any comic Character; and the Part of Mauxalinda to be performed by Madam Chateaufneuf; Gubbins by Mr. Worsdale; the Dragon by Mr. Layfield.

Mr. Arne conducted, and accompanied on the Harpsichord.

Another interesting event, the first and, we must suppose, the last appearance of Mr. Arne as an Actor, is thus announced in *Faulkner's Journal*, Jan. 24-8:—

'By the real and absolute Command of their Graces the Duke and Dutchess of Devonshire, for the benefit of Mrs. Arne at the Theatre-royal in Aungier-street, on Saturday the 28th of this Instant will be performed the Second Part of Henry IV With the Humours of Sir John Falstaff. The Part of Henry Prince of Wales by Mr. Arne, being his First Attempt of that Kind.'

There was singing by Mr. Lowe and Mrs. Arne between the Acts, and *The Dragon of Wantley* followed.

In the middle of January<sup>2</sup> are resumed the advertisements of the Subscription Oratorios. The first of Arne's novelties to come to a hearing was *The Death of Abel*, which was produced at Smock Alley Theatre on Feb. 18, 1744. There is no need, however, to reproduce the announcement from *Faulkner's Journal*, Feb. 7-11, as it was printed in full in *The Musical Times*, Nov. 1901. The second performance of Arne's Oratorio took place on Feb. 25. For 'The Third Night of the Oratorios', *Abel* was announced for Saturday, March 3,<sup>3</sup> but this was done by mistake. It was evidently intended to produce *Alfred* for the Third Night of the Subscription Oratorios, on March 3, but as *Faulkner* (Feb. 28-March 3) explains, 'The Reason of not performing this Saturday is, that the Musick Writers could not possibly get the Musick finished. The advertising the Oratorio of *Abel* for To-day was done by Mistake.' *Abel* was in fact performed twice, as had been originally intended.

On March 1, the *Rehearsal* was brought out at Aungier Street with

<sup>1</sup> *Faulkner*, Dec. 24-7.

<sup>2</sup> *Faulkner*, Jan. 17-21.

<sup>3</sup> *Faulkner*, Feb. 25-8.

Arne's music, 'for the Benefit of Mr. Bardin,' in which Lowe and Worsdale had singing parts.<sup>1</sup> And on March 10 and 17 (the third and fourth nights of the Subscription Oratorios) were performed *The Judgment of Paris* and *Alfred*. The advertisement of the first of these performances is given here from *Faulkner's Journal*, Feb. 28-March 3.

The third Night of the Subscription, at the Theatre-royal in Smock-alley, on Saturday next, being the 10th of this Inst. March, will be performed the Judgment of Paris, written by Mr. Congrave and set to Music by Mr. Arne, with all the Chorusses, as performed at the Theatre Royal in Drury-lane; after which will be performed, a new Serenata, called *Alfred*, composed by Mr. Arne, at the special Command of his Royal Highness, Frederick Prince of Wales, and never performed but at his Palace at Cliefden, which concludes with a favourable [*sic* 'favourite' in later advertisement] Ode in Honour of Great Britain, beginning (When Britain first at Heav'n's Command). N.B. Attendance will be given at the Theatre on each Day of Performance' [etc.].

This was a noteworthy occasion, for it was the first public representation of *Alfred*, apart from its private production on August 1, 1740, at Cliveden near Maidenhead; and 'The favourite Ode', *Rule Britannia*, had never since that day been heard in its proper setting.

A performance of *The Beggar's Opera* 'for the Benefit of Mademoiselle Chateaufort' was given at the Aungier Street Theatre on March 15, followed by *The Virgin Unmask'd* (the first part of *Miss Lucy in Town*), in both of which pieces Lowe sang.<sup>2</sup> *The Beggar's Opera* was given again at Smock Alley, with Mlle. Chateaufort and Lowe in the leading parts, on April 14.

*Comus* was performed at Aungier Street, for the last time of the Season, on March 29, Mrs. Arne, as before, taking 'Sabrina' (*sic*) and the Pastoral Nymph, and singing 'Sweet Echo'; Lowe being Bacchanal and Attendant Spirit; and Miss Davis, Euphrosyne.<sup>3</sup> A revival of *Rosamond* followed on April 2, at Smock Alley Theatre (repeated on April 5, 9, 10, and 19), in which Lowe played King Henry; Layfield, Sir Trusty; Miss Davis, Grideline; Mad. Chateaufort, Rosamond; and Mrs. Arne, Queen Eleanor.<sup>4</sup> At the first of these performances *Rosamond* was combined with *The Merchant of Venice*, in which Lowe took the part of Lorenzo, 'with the Songs proper to the Character.' These were doubtless the songs composed by Arne for insertion in *The Merchant of Venice*, which were printed as 'sung by Mr. Lowe' in the Collection called 'The Songs and Duetto, in the Blind Beggar of Bethnal Green', &c., &c.

'A Song addressed to Mrs. Arne. The Scene a Bower' graces

<sup>1</sup> *Faulkner*, Feb. 14-18.

<sup>2</sup> *Faulkner*, March 17-20, &c.

<sup>3</sup> *Faulkner*, Feb. 21-5, &c.

<sup>4</sup> *Faulkner*, March 27-31, &c.

*Faulkner's Journal* for April 7-10. The first of the nine verses runs thus:—

From yonder Bow'r, where blowing Sweets  
Perfume the vernal Air,  
I hear the Music of a Voice  
Peculiar to the tuneful Fair.

Passing by *The Dragon of Wantley*, which with *The Recruiting Officer* was given for Mr. Worsdale's Benefit at Aungier Street on April 13, we come to a rather more interesting advertisement<sup>1</sup>:—

'At the particular Desire of several Persons of Quality, for the Benefit of Mr. Barry, at the Theatre royal in Smock-alley on Thursday the 26th Inst. will be acted a Tragedy called *Theodosius* or the Force of Love. The Part of Varanes to be performed by Mr. Barry, being the first Time of his appearing in that Character. Tickets to be had at Mr. Barry's in Skinner-row.—As the original Songs and Chorus's of the Play were never performed in this Kingdom, for want of Musick and Performances equal to such an Undertaking, Mr. Arne has been prevailed upon to set the same to new Musick.'

We know that Arne never had any scruples about replacing Purcell's music by his own, and it is not likely that much persuasion was necessary to make him re-write the *Theodosius* music.

It only remains to notice two performances of *The Judgment of Paris* and *Alfred* given for the Benefit of Mr. and Mrs. Arne on May 30 and June 6. This was the last appearance in this Season of Mr. and Mrs. Arne and Mr. Lowe, who, it may be supposed, soon afterwards returned to England.<sup>2</sup> The following advertisement is from *Faulkner*, May 12-15:—

'Being particularly desired. For the Benefit of Mr. and Mrs. Arne. At Mr. Neale's Great Room in Fishamble street on Wednesday the 30th of this Inst. May will be performed the Judgment of Paris, written by Mr. Congreve, and now set to Music by Mr. Arne. After which will be performed a Serenata, call'd Alfred, composed by Mr. Arne, at the special Command of his Royal Highness Frederick Prince of Wales, and performed at his Palace at Cliefden, on the Birthday of the young Princess Augusta. To conclude with the celebrated Ode in Honour of Great Britain, beginning (When Britain first at Heaven's Command). The principal Parts to be sung by Mr. Lowe, Mr. Cologan<sup>3</sup> and Mrs. Arne, being the last Time but one, that Mr. Arne, Mrs. Arne, or Mr. Lowe will perform in Publick this Season. Mr. Arne will accompany the Performance on the Violin, Mr. Welch<sup>4</sup> on the Organ, and Signior Pasqualino on the Violincello. N.B. This Performance will be done to great Advantage, on account of the Organ, and the Assistance of Mr. Cologan, and several Gentlemen in the Chorusses, who could not perform in the Theatre. Ticket a British Crown. To begin precisely at half an Hour after 6 o'Clock. Vivat Rex.—Tickets to be had at Mr. Arne's in Aungier street.'

<sup>1</sup> *Faulkner*, April 17-21.

<sup>2</sup> It was at Chester on his return journey that Arne took Burney as his artiled pupil.

<sup>3</sup> *sic.* James Colgan was Vicar Choral of St. Patrick's Cathedral.

<sup>4</sup> *sic.* George Walsh, Organist of St. Ann's, Dublin.

Although Arne himself did not return to Ireland till 1755, Mrs. Arne came over to Dublin with her sister, Mrs. Lampe, for the winter Season of 1748-9, and remained in the Irish metropolis for several months. The musical combination of this Season included, amongst others, Mrs. Arne, Mrs. Storer, Mr. and Mrs. J. F. Lampe, and Signor Pasquali. Mrs. Arne, who must have been delicate, was prevented by illness from singing at the beginning of the Season, and did not appear till Nov. 11, when she sang in Handel's *Esther*, 'being recovered from her late Illness.'<sup>1</sup> She sang again in *Acis and Galatea* on Nov. 18, repeated on Nov. 25: 'Mrs. Arne (tho but just recovered out of a violent Fever) gave entire Satisfaction,' says *Faulkner*, Nov. 19-22. On Dec. 16 she sang in *Solomon*, and on Feb. 7, 1749, she had a Benefit at Fishamble Street Music Hall, when *Acis and Galatea* was given, and Mrs. Arne and Mrs. Lampe 'introduced several favourite Songs and Duets'.

### III. OCT. 1755—SUMMER, 1756.

Mr. and Mrs. Arne came again to Dublin early in October, 1755, for the winter Season. They brought with them a party of singers, including Mrs. Arne's sister, Miss Young; her niece, Miss Polly Young; and Miss Charlotte Brent. Miss Spencer and Mr. Sadler (who took the tenor parts) also accompanied them. Mr. and Mrs. Arne with Miss Brent and Miss Spencer, and we may suppose the two Misses Young, took a house in Fishamble Street: 'at the Passage Door next the Golden Scales,' is the address which they gave on the occasions of their Benefits.

Arne brought with him a novelty, *Eliza*, which was now produced at the Theatre Royal<sup>2</sup> for the first time as an Opera. It had been performed as a 'New Musical Entertainment' at the Haymarket Theatre in 1754, when the word-book was printed 'to be had at the Theatre'. Previous biographers of Arne have given 1748 as the date of the production of *Eliza*. Another error has to be corrected with regard to Miss Brent. This young lady, who was an 'apprentice' of Arne, made her first bow in *Eliza* in Dublin on this occasion, and not in 1758 as is usually stated. She made a successful appearance and sang throughout the Season. Another debutante was little Miss Polly Young, who was only six years old, and who delighted her hearers by the precocity of her singing.

It was at first intended to give a series of ten Opera Performances, in which *Eliza*; an Operatic version of *Alfred*; and *The*

<sup>1</sup> *Faulkner*, Nov. 1-5, 1748.

<sup>2</sup> Aungier Street Theatre had now disappeared, leaving Smock Alley Theatre in possession of a monopoly.

*Fairies* were to be presented: but a less ambitious programme was eventually carried out. Probably owing to the late date when the performances were begun, *Alfred* and *The Fairies* were entirely dropped, and three performances of *Eliza* were all that were given. We may suppose that Mrs. Arne's illness was the cause of the postponement of the opening performance from the beginning to the end of November. These facts are collected from the following advertisements:—

*Faulkner's Journal*, Oct. 4 to 7 (repeated Oct. 7 to 11).—'To the Public. Mr. Arne, who is arrived in this Kingdom, with several Vocal Performers, having agreed with the Managers of the Theatre Royal, Proposes, by Subscription, to entertain the Town Ten Nights, with Three Operas in the English Language (viz.) A new Opera call'd *Eliza*, An Opera call'd *Alfred*. And, an Opera call'd *The Fairies*. The Subscription is, this Day, opened at the Office of the Theatre in Smock Alley, where Attendance will be given every Day from Twelve to Three. Ten Box Tickets for the ten Performances will be delivered to each Subscriber for two Guineas.—The first Performance will be in the Beginning of November. N.B. The Orchestra will be considerably enlarged, an Additional Number of the best Instrumental Performers engag'd, and Mr. Arne will accompany the Operas on the Harpsichord.'

*Faulkner's Journal*, Oct. 11 to 14 (onwards to Nov. 4, with some variation).—'By Subscription. Mr. Arne, who is arrived in this Kingdom, with several Vocal Performers, having agreed with the Managers of the Theatre Royal, Proposes to entertain the Public Three Nights with a New Opera in the English Language, call'd *Eliza*. The first Performance will be in the Beginning of November. The Subscription is opened at the Office of the Theatre in Smock Alley, where Attendance will be given every Day from Twelve to Three. Five Box Tickets for the said Opera will be delivered to each Subscriber for One Guinea. The Orchestra will be considerably enlarged, a fine Organ put up, an Additional Number of the best instrumental Performers engaged, and Mr. Arne will accompany the Operas on the Harpsichord. N.B. Those Tickets which do not come in to the Opera of *Eliza*, will be taken at either of the succeeding Operas. Places for the Boxes for the said Nights of Performance, to be taken at the Office of the Theatre from 12 to 3, or of Mr. Neil, at his House in Abbey-street.'

~ *Faulkner's Journal*, Nov. 8 to 11.—'The Opera of *Eliza* is obliged to be deferred to the 27th, on Account of the Indisposition of a principal Performer.'

*Eliza* was subsequently postponed to Saturday, Nov. 29, 'The Day being changed by general Desire,'<sup>2</sup> and the advertisement appeared up to the day of performance, with such additional information as that 'The whole House will be illuminated with Wax Lights', and that the Opera is to be given 'By Command of his Excellency the Marquiss of Hartington'.

In the number of *Faulkner* for Nov. 25-9, it is announced that 'Printed Books of the Opera are this Day published and sold by

<sup>1</sup> Probably Mrs. Arne, as appears later on.

<sup>2</sup> *Faulkner*, Nov. 11-15.



Mr. Hoey at the Mercury in Skinner-Row, and at the Theatre, at a British Sixpence each'.

Some difficulty seems to have occurred about the day of the performances of *Eliza*, for in the same number of *Faulkner* we read:—

'Mr. Arne will certainly perform his new Opera, called *Eliza*, this Evening, but is under a Necessity of acquainting the Public that he had, by the Direction of several Persons of Distinction, fixed on the Saturdays for the Continuance of his Operas, in order to avoid interfering with the usual Nights of acting Plays; but Mr. Mossop, having by his Agreement with the Managers, a Right to act on what Days he shall think proper, has chosen Saturday se'nnight; and therefore Mr. Arne is oblig'd to advertise his Performance on Thursday next, the 4th Day of December, which he humbly hopes will be equally acceptable to those Persons of Quality, Gentry, and others, who are so kind and generous, as to intend him the Honour of their Appearance at his Expensive Undertaking.'

The implication seems to be that Mossop had not acted in a very friendly manner in securing Saturday, and forcing Arne to give the second performance of *Eliza* on a Thursday.

*Faulkner's Journal* for Nov. 29 to Dec. 2, gives an account of the first performance:—

'On Saturday last at the Theatre Royal in Smock-Alley, was perform'd, Mr. Arne's new Opera call'd, *Eliza*: The noble and splendid Appearance, and the great and just Applause throughout the whole Performance, were strong Indications of the good Taste reigning in this Kingdom, and a generous, though proper Compliment to that great Master of his Science, Mr. Arne—Mrs. Arne, whose Excellence is well known, had the Misfortune of a violent Hoarseness, and rose from her Bed in a Fever to perform; Mr. Sadler and Miss Brent were greatly approv'd; but Miss Polly Young, a Child of six Years of Age, pleased and astonished the whole Company, having a sweet melodious Voice, accenting her Words with great Propriety, and Singing perfectly in Time and Tune.—The Poem is, by all Judges of good Writing, thought excellent; the Orchestra was full, and perform'd without a Fault; but the Judgment, Taste, Expression, and Variety of the Music would be injur'd in an Attempt to commend it.'

The second performance of *Eliza* took place, as we have seen, on Thursday, Dec. 4; and the third and last performance on Saturday, Dec. 20, 'Being the last Opera that will be performed this Season.'

On Wednesday, Dec. 31, *Rosamond* was revived, conducted by Mr. Arne, in which King Henry was taken by Mr. Sadler, *Rosamond* by Miss Brent, Sir Trusty by Mr. Butler, Grideline by Miss Young, Page by Miss Polly Young, and Queen Elianor by Mrs. Arne. This was repeated on Jan. 9, 1756. *Comus* followed on Jan. 21 and again on Jan. 28, in which the singing parts were thus assigned: First Bacchanal, Mr. Sadler; Second Bacchanal, Mr. Corry; Euphrosyne, Miss Brent; Pastoral Nymph, Miss Spencer; and Sabrina, Mrs. Arne. Mr. Arne conducted.

Some verses which were printed in the number of *Faulkner's Journal*, Jan. 20 to 24, 1756, may perhaps be taken to mean that the admirers of Mr. and Mrs. Arne had some hope of inducing them to settle permanently in Dublin. On the other hand, they may merely be a hint thrown out by Mr. Arne himself or his friends, that he was willing to do so if it was made worth his while.

## ODE TO APOLLO.

Thou God of sweet harmonious Sounds,  
Whose Name thro' Delphian Fields resounds;  
Thou who rul'st th' Aonian Band,  
With Taste inspire Ierne's Land:  
Ierne once for Arts and Science nam'd,  
Earth's chief Abode; no Land for Bards so fam'd.

## II.

Hark! hark! what Notes enchant my Ears,  
Sweet as the Musick of the Spheres?  
'Tis Arne—the God's Vicegerent comes,  
Now vanish Rackets, Routs, and Drums;  
And with him come the Muses Hand in Hand,  
To see fulfilled Apollo's great Command.

## III.

See Taste with Joy its Head uprears,  
Rais'd by Arne's heav'nly Airs;  
Skill'd with equal Pow'r t' inspire  
Ierne's Youth with martial Fire,  
And lull to Rest, with Soul-delighting Sounds,  
The Pains of Grief, and heal Love's bleeding Wounds.

## IV.

Not he that charm'd the Thracian Plains,  
E'er tun'd his Lyre to softer Strains;  
Nor does the warbling Bird of Night  
More than his sweet-song'd Spouse delight.  
O say! what Price or Gifts can both engage  
Here to remain, to save a sinking Age?

Passing by a Concert (followed by a Ball) at which Mrs. Arne sang, with Mr. Sadler and Miss Brent, 'for the Benefit of Mr. Lee,' at the Fishamble Street Music Hall, we come next to *The Tempest* acted on Saturday, March 6. It is thus announced in *Faulkner's Journal*, Feb. 24-8:—

'The Play called the Tempest, or the Inchant'd Island (with all the original Musick) is now in Rehearsal at the Theatre Royal, and will be performed next Week. The Part of Ariel by Miss Brent, being her first Appearance in that Character, Neptune by Mr. Saddler, Amphitrite by Miss Spencer, and Mr. Arne will accompany the Musick on the Harpsichord.'

In an advertisement in the same paper the music is said to be 'new composed' by Mr. Arne, but it is evident that what is meant is that the old Purcellian music was to be used as altered and added to by Arne for the production on Jan. 31, 1745-6.

On March 17 there was a Concert in aid of the Meath Hospital at which Mrs. Arne, Miss Brent, and Miss Spencer sang; and on March 20 Arne gave *Comus* for his own Benefit, with the same singers as before,

'To which will be added, a Farce, (never acted before) called, The Pincushion: Being a Manuscript of the celebrated Mr. Gay's, Author of the Beggar's Opera. The Songs adapted to favourite Ballad Airs of Mr. Arne's. The Characters by Mr. Sadler, Mrs. Pye, Miss E. Young, and Miss Brent,'<sup>1</sup> [&c.].

This Farce seems to be unknown to biographers of Arne: it is referred to again in a paragraph in *Faulkner*, March 13-16:—

'We hear that the Masque of *Comus* will be performed in a most elegant Manner on Mr. Arne's Benefit Night next Saturday, that two Rows of the Pit will be taken in to enlarge the Orchestra, and Mr. Arne will accompany the musical Part. We are further assured that the new pastoral ballad Farce called *The Pincushion*, which will likewise then be performed, is a real Manuscript of that celebrated Poet Mr. Gay, Author of the Beggar's Opera, and that the Songs are adapted by Mr. Arne, several of which are New.'

Throughout the months of April and May plays were given for the Benefit of various Actors and others connected with the Theatre, and in nearly every case Mr. Sadler, Miss Spencer, and Miss Brent were advertised to sing between the Acts. One is worth noticing—*All for Love*—given for Mr. Knowles's Benefit on April 2,

'To which will be added a new Dramatick Entertainment (never acted before) called *The Painters Breakfast*. Act the 2d. A Duetto between Mr. Sadler and Mr. Butler, accompanied with French Horns, &c. called *The Death of the Stag*. The Musick composed by Mr. Arne.' At the end of the Play by particular desire, Miss Brent sang 'Where the Bee sucks'.

Four days later, on April 6, the *Earl of Essex* was given for the Benefit of Mr. Jones the author, followed by a revival of Boyce's 'Musical Entertainment', *The Chaplet*, in which Damon was to have been taken by Mr. Sadler, Palemon by Mrs. Pye, Pastora by Miss Spencer, and Laura by Miss Brent, according to the first announcement in *Faulkner*, March 27-30; but according to the following number Mr. Messink took Palemon, and Mrs. Pye, Pastora. It was performed a second time with the same cast on May 10.

An interesting revival was that of *The Beggar's Opera* for Miss Brent's Benefit, on April 30, in which Miss Brent played Polly for the

<sup>1</sup> *Faulkner*, March 2-6.

<sup>2</sup> *Faulkner*, March 28-7.

first time. Sadler played Macheath, also for the first time, and Miss Young was Lucy.<sup>1</sup> Miss Spencer's Benefit followed on May 5, when *All for Love* was acted, and Miss Spencer sang *Ellen a Roon* after the first Act, and 'after the 3d, A new Ballad, call'd, Kitty, or the Female Phaeton; the words by Prior, set by Mr. Arne'. This song was printed by Walsh in the following year in 'A favourite Collection of English Songs Sung by Mr. Beard, Miss Young &c. At Ranelagh Gardens. 1757.' Miss Spencer's singing of the ever popular *Eibhlin a ruin* was so much liked that she had to repeat it 'by Desire' on May 10.<sup>2</sup>

A repetition of the *Tempest* was announced for Mr. Elrington's Benefit on May 12, with the same cast as before, but this was changed afterwards for *Jane Shore*. Colley's Cibber's 'Ballad Farce, (not acted this Season) call'd Damon and Phillida' was produced on May 14, and after that nothing of musical interest was brought out at the Theatre before the Season closed on June 5.

Meanwhile, from April 3 onwards, Mrs. Arne was advertising a Benefit Concert to be followed by 'a Ball, conducted in the politest manner', to take place at the Fishamble Street Music Hall on May 4. The Programme, as given in *Faulkner*, April 17-20, was to have been selected for the most part from Arne's *Alfred* and Handel's *Samson*, and Mr. Arne was to have accompanied. But the Entertainment was first postponed till May 15, and then was relinquished altogether.

'Mrs. Arne is obliged to acquaint the Public,<sup>3</sup> that Mr. Arne (by Desire) intending one capital Performance of *Alfred* before his Departure from this Kingdom, she will make no other Benefit on her own Account, and that those Tickets which are disposed of among her Friends, will be then taken, on paying the additional Price' [&c.].

The advertisements of *Alfred* show that it was performed 'in the Manner of an Oratorio', and it is announced as being given 'By special Command of their Excellencies the Lords Justices'<sup>4</sup> :—

'For the Benefit of Mr. and Mrs. Arne. At the Great Music-hall in Fishamble-street, on Tuesday the 25th of this Inst. May, will be performed, in the Manner of an Oratorio, *Alfred the Great*, composed by Mr. Arne, at the special Command of his late Royal Highness, Frederic, Prince of Wales, and originally performed in his Palace at Cliefdon. Mr. Arne will accompany the Performance on the Harpsichord, and Mr. Walsh<sup>5</sup> will perform a Concerto on the Organ. The Vocal Parts to be performed by Mrs. Arne, Mr. Sadler, Miss Brent, Miss Spencer, Miss Young and Miss Polly Young. Ticket, a British Crown. All outstanding Tickets for the Opera of *Eliza*, and the Tickets delivered by Mrs. Arne, will be taken. After the Performance (by Desire) will be a Ball, conducted in the most elegant Manner, on Account of which the Performance will begin at seven. Tickets to be had only of Mr. Arne, at the Passage Door next the Golden Scales in Fishamble-street.'

<sup>1</sup> *Faulkner*, April 3-6, &c.

<sup>2</sup> *Faulkner*, May 4-8.

<sup>3</sup> *Faulkner*, May 1-4.

<sup>4</sup> *Faulkner*, May 11-15 to May 22-5.

<sup>5</sup> Organist of Christ Church Cathedral, 1747-65.

Mr. Arne and his wife probably left Ireland soon after their Benefit, but the other members of his Concert party remained in Dublin for some months longer, and were announced to sing at various open-air Entertainments through the Summer. *The Beggar's Opera* and *Tom Thumb* were performed at the Smock Alley Theatre on July 8, for Miss Polly Young's Benefit. 'Mr Sheridan has generously given the Theatre and the Company's Performance on that Occasion; and we make no doubt that the whole Town will concur in encouraging such extraordinary Merit in an Infant not seven Years of Age.'<sup>1</sup> Miss Young was Lucy, and Miss Brent, Polly, in the first piece; and Miss Polly Young was Tom Thumb in the second.

We find some of their names advertised for the last time as singers at a Concert at Marlborough-Green, also given for Miss Polly Young's Benefit, on Sept. 7. Miss Brent had probably left Dublin, but Miss Spencer, Mr. Sadler, and the two Misses Young are announced as singing on that occasion.

#### IV. (?) WINTER, 1758-9.

Did Arne ever revisit Dublin? On this point the evidence is not very conclusive, but there are some grounds for thinking that he may have returned in the winter of 1758-9.

We are told, e.g. in Grove's *Dictionary*, under *Tenducci*, that that famous singer travelled to Scotland and Ireland 'in company with Dr. Arne, in whose "Artaxerxes" he sang with great success', returning to London in 1765. It is true that Tenducci sang in 'Artaxerxes' and other operas in Dublin in the winter of 1765-6, but it seems quite certain that Arne was not there with him, and that this was Tenducci's first appearance in that city. There is, however, one little bit of evidence, which has hitherto escaped notice, tending to suggest that Arne may have visited Dublin in the winter of 1758-9. This is found in the advertisements of some performances of *Romeo and Juliet*, in which Mr. Barry and Mrs. Dancer took the chief parts, in which it is announced that there was to be 'an Entire New Funeral Procession of Juliet to the Monument of the Capulets, accompanied with a Solemn Dirge, composed by Mr. Arne for that Occasion'. The 'Occasion' may merely mean the Dramatic Occasion; but it is possible that it may refer to Barry's production of the play. The performances took place on Jan. 2 and Jan. 13, 1759. In the advertisement of a performance on Dec. 20, 1758, it is merely stated that the Solemn Dirge was 'composed by Mr. Arne'. The question must be left for further investigation, but it is not inconceivable that Arne

<sup>1</sup> Faulkner, June 29-July 8.

may have crossed the channel either on professional business, or to arrange domestic matters with Mrs. Arne, who was now living in Ireland apart from her husband.

Mrs. Arne had returned to Dublin in December, 1756, when we find her in company with Miss Young.<sup>1</sup> She had been deserted by her husband in the course of this year, it seems, for they were together in Dublin, as we have seen, through the winter season of 1755-6. An 'Assembly' for her Benefit was announced in *Faulkner's Journal* for Dec. 21-25, and the following numbers, to take place on Jan. 25, 1757; at which, 'after the Minuet,' Mrs. Arne, Miss Young, and Miss Spencer (who was then engaged at the Theatre) were to sing. This Assembly was postponed till Feb. 1, and again till Feb. 12, and finally till March 10. The advertisement for the last-named date is thus worded.<sup>2</sup>

'Mrs. Arne, having opened the Music-Hall in Fishamble-Street, for her Benefit on Saturday the 12th of Feb. under great Disadvantages, is advised by her Friends (who had no Notice of that Night, and are sensible of her Losses) to fix on Thursday, the 10th of March, for her Benefit and Miss Young's, when the Ladies and Gentlemen who will honour them with their Company, may depend they shall on no Account be disappointed.—N.B. The Tickets given out for the different Nights she has advertised will be taken, and others had of Mrs. Arne, at her Lodgings in Aungier-street, and at the Music Hall. Price 5s. 5d.'

Concerts were announced for Miss Young's Benefit on Nov. 21, 1757, and April 10, 1758. The latter date was altered to April 24, and Mrs. Arne's name was added<sup>3</sup> as one of the givers of the Concert. A point of interest in connexion with this Concert is that it was to be 'conducted by Signor Arrigoni', who is not generally thought to have been living at so late a date. Grove, indeed, says that 'he is supposed to have died in Tuscany about 1743'.

There is a very interesting account of Mrs. Arne in Mrs. Delaney's *Letters*, which is well worth quoting. Strange as it may seem—and I have not seen the circumstance alluded to elsewhere—she was engaged in teaching singing privately at Downpatrick in 1758.

'On Saturday,' writes Mrs. Delaney from Mount Panther [Co. Down], on 8th August, 1758, 'I dined at Mr. Bayly's'. . . I was surprised there at meeting Mrs. Arne, (Miss Young that was); they have her in the house to teach Miss Bayly to sing; she was recommended to Mr. Bayly by Mrs. Berkeley as an object of compassion. She looks indeed much humbled, and I hope is as deserving as they think her to be; great allowances are to be made for the temptations those poor people fall under. She has been severely used by a bad husband, and suffered to starve, if

<sup>1</sup> This was apparently Miss Polly Young, who may perhaps have remained in Dublin till she was rejoined by her aunt.

<sup>2</sup> *Faulkner*, Feb. 19-22 down to March 5-8, 1757.

<sup>3</sup> *Faulkner*, April 18-22, 1758.

<sup>4</sup> Subsequently the Rev. Dean Bayley.



she had not met with charitable people. She behaves herself very well, and though her voice has lost its bloom as well as her face, she sings well, and was well taught by Geminiani and Handel, and had she not been idle would have been a charming singer. Mr. Bayly plays on the violin, his curate on the German flute; Mrs. Arne and Miss Bayly sing, and a girl of nine years old accompanies them on the harpsichord most surprisingly—she is a niece of Mrs. Arne's; the race of the Young's are *born* songsters and musicians.'

Mrs. Arne and Miss Young returned to Dublin in January, 1759. The following notices are collected from *Faulkner's Journal* for the years 1759–60.

A Grand Concert of Vocal and Instrumental Musick to be followed by a Ball was announced for Mrs. Arne's Benefit at the Fishamble Street Music Hall on March 6, 1759: Mrs. Arne and Miss Young<sup>1</sup> were to sing. She was then lodging at 'Mrs. Rowe's in Drogheda-street'. And on April 17 *Much Ado about Nothing* was acted for Mrs. Arne's Benefit, with singing by Mr. Wilder, Mrs. Storer, and Miss Young. Again, in the autumn, Mrs. Arne announced a Benefit Concert and Ball for Nov. 29; this was first postponed to the 30th, and finally till Dec. 10. She was then lodging 'at Mrs. Lee's in William-street'. Miss Young (without Mrs. Arne) was to be the singer on this occasion. On April 28 of the following year, 1760, Miss Young was given a Benefit 'By Command of their Graces the Duke and Dutchess of Bedford', at Smock Alley Theatre, when she took the part of Cynthia in a Farce called *The Oracle*; and on Nov. 25 a Grand Ball was announced 'for the Benefit of Mrs. Arne and Miss Young' at the Fishamble Street Music Hall, when, 'Before the Minuets Miss Young will sing some capital Songs, accompanied by herself on the Harpsichord.' The disappearance of Mrs. Arne's name from the advertisements seems to show that as a singer she was no longer an attraction.

It is only fair to Dr. Arne to add that he and Mrs. Arne seem to have become reconciled before his death. By his Will, which she proved on March 16, 1778, he divided his property between her and his son Michael (Mr. Barclay Squire in *Mus. Times*, June, 1910). Mrs. Arne died Oct. 6, 1789, at the house of Barthélemon the violinist, the husband of that Miss Polly Young who has been named so often in these pages.

W. H. GRATTAN FLOOD.

<sup>1</sup> Miss Young, we may note, sang in the *Masque of Britannia* (presumably Arne's) at Crow Street Theatre on April 4, 1759, when Vernon sang and Woodward spoke the Prologue. *Britannia* was repeated on May 9.

## PURCELL'S CHURCH MUSIC

### BIBLIOGRAPHY.

IN the absence of any complete Bibliography of Purcell's works, a few notes on the earlier publications containing his Church Music may be of some use: these notes cannot pretend to be otherwise than very incomplete.

The first of Purcell's church compositions to appear in print was the 'Te Deum and Jubilate' of 1694. The title-page of the first edition runs:—

'Te Deum & Jubilate for Voices and Instruments, Made for St. Cæcilia's Day, 1694. By the late Mr Henry Purcell. London, Printed by J. Heptinstall, for the Author's Widow, and are to be Sold by Henry Playford at his Shop in the Temple-Change in Fleetstreet, 1697.'

The title-page is followed by a Dedication to the Bishop of Durham, signed 'F. Purcell', i. e. Frances Purcell, the composer's widow.

What is described as the second edition is really a reprint of the first, with the Dedication and even the advertisements unaltered. The title-page, however, is new:—

'Te Deum et Jubilate, for Voices and Instruments, Perform'd before the Queen, Lords, and Commons, at the Cathedral-Church of St. Paul, on the Thanksgiving-Day, For the Glorious Successes of Her Majesty's Army the last Campaign. Compos'd By the late Famous Mr. Henry Purcel. The second Edition. London. Sold by J. Walsh, Servant to Her Majesty, at the Harp and Hoboy in Katherine-Street, near Somerset-House in the Strand; J. Hare, Instrument-maker, at the Golden Viol and Flute in Cornhill, near the Royal Exchange; and P. Randall, Instrument-Seller, at the Violin and Lute, by Paulsgrave-Head Court, without Temple-Bar, in the Strand.'

This combination of publishers belongs (as I gather from Mr. Kidson's *British Music Publishers*) to about the year 1708, so that the occasion referred to in the title-page must be the Thanksgiving after the Oudenarde campaign.

An entirely new edition, this time engraved, came out with the following title-page:—

'Te Deum et Jubilate, for Voices and Instruments Perform'd before the Sons of the Clergy at the Cathedral-Church of St. Paul. Compos'd By the late Mr. Henry Purcel. Note. Where these are Sold may be had great

variety of Church-Musick. London. Printed for and Sold by John Walsh Musick Printer and Instrument maker to his Majesty at the Harp and Hoboy in Catharine Street in the Strand.'

The John Walsh who calls himself 'Musick Printer and Instrument maker to His Majesty' was, as Mr. Kidson points out (*British Music Publishers*, p. 146), the elder of the name, who died in 1736: this edition of the 'Te Deum' must therefore be dated before that year.

There were other later editions, such as that entitled:—

'Purcells Celebrated Te Deum and Jubilate for Voices & Instruments; Performed at St. Paul's Cathedral Before the Son's of the Clergy. London. Printed & Sold by Preston at his Wholesale Warehouses 97 Strand.'

On the first page of this, however, it is stated that it was 'Printed by H. Wright,<sup>1</sup> Catherine Street Strand'. H. Wright was successor to the Randalls at Walsh's old shop after 1789 (see Kidson, p. 108).

An edition with the accompaniment arranged for the organ belongs presumably to the early part of the nineteenth century. The title-page is:—

'Purcell's Celebrated Te Deum and Jubilate, Adapted for The Organ or Piano Forte, by Dr. John Clarke, of Cambridge London, Printed & Sold by C. Lonsdale, 26, Old Bond Street; '[&c.].

All the editions hitherto named give the text as it was originally printed. In 1755, however, on the death of Dr. Greene, 'the conduct of the annual performance at St. Paul's, for the benefit of the Sons of the Clergy,' devolved upon Dr. Boyce. 'To testify his regard for this institution, he composed instrumental parts to Purcell's Te Deum' (Memoir prefixed to Boyce's *Cathedral Music*). He in fact altered and added to it considerably. Unfortunately this was the version of the 'Te Deum' which Novello chose to print in his edition of the Sacred Works. As a specimen of Novello's judgement his note is worth reproducing. 'Purcell,' he says, 'is much indebted to Dr. Boyce for having made this Copy of the Te Deum, which is far superior in every respect to the 2 old Editions, printed by Heptenstall in 1694 (*sic*) & 1697, & which are both full of typographical errors & inaccuracies—The Copy by Boyce has of course been preferred for preservation in the present Edition, and by the liberal permission of Mr. Moore, of Birmingham, this very rare MS. is now for the first time presented to the Public.' Consequently this version became the only version generally known, and was accepted as genuine Purcell until Sir Frederick

<sup>1</sup> I presume that Preston bought the remainder of Wright's stock of this work and put his own name on the title-page. I do not happen to have seen a copy of it as issued by Wright, without Preston's title-page, but I imagine that it must be not infrequently met with.

Bridge edited the 'Te Deum', without the 'Jubilate', in 1895, as one of Messrs. Novello's *Octavo Edition of Oratorios*.

Of Purcell's anthems, the first to be printed appeared in

'*Harmonia Sacra*: or, Divine Hymns and Dialogues; with A Through-bass for the Theorbo-Lute, Bass Viol, Harpsichord, or Organ [&c.]. The first Book. The 2d. Edition very much Enlarged and Corrected; also four Excellent Anthems of the late Mr. H. Purcell's never before Printed [&c.]. London: Printed by William Pearson, for Henry Playford, at his Shop in the Temple-Charge Fleet-street, or at his House in Arundel-street in the Strand; and John Sprint at the Bell in Little-Britain, where the second book is to be had. 1703.'

These anthems are:—

'Blessed is he that considereth.'

'I was glad when they said.'

'O give thanks unto the Lord.'

'My song shall be alway.'

The same four anthems reappear in the third edition of the First Book of *Harmonia Sacra*, 1714, still bearing the statement that they were 'never before Printed'.

The Sentence from the Burial Service, 'Thou knowest Lord,' composed for Queen Mary's Funeral, comes next in order. It was printed by Dr. Croft as part of his own setting of the Funeral Sentences, in the first volume of his '*Harmonia Sacra or Select Anthems in Score*', published by Walsh in 1724. In his Preface Croft thus alludes to it: 'In that *Service* there is one *Verse* composed by my Predecessor, the Famous Mr. *Henry Purcell*, to which, in Justice to his Memory, his Name is applied; the Reason why I did not compose that *Verse* a-new, (so as to render the whole *Service* entirely of my own Composition,) is obvious to every Artist; in the rest of That *Service* composed by me, I have endeavoured, as near as possibly I could, to imitate that great Master,' &c.

The remaining stock of Playford's *Harmonia Sacra* seems to have passed into Walsh's hands, for he put together the anthems contained in the two books (that is to say, pp. 91 to 130 of Book I, the anthems by Purcell; and pp. 67 to 112 of Book II, anthems by Croft, Blow, and Clark), and issued them with an engraved title-page:—

'*Harmonia Sacra or Select Anthems in Score* for one, two, and three Voices. Compos'd by the late Mr. Henry Purcell &c. London. Printed for I. Walsh, in Catherine Street, in the Strand.'

This was evidently an attempt to supply a demand, and I suppose it to have preceded Walsh's '*Harmonia Sacra or Select Anthems in Score* for one. two. and three Voices. Compos'd by the late Mr. Henry Purcell', without date, but ascribed to [? 1730] in the British Museum

Catalogue.<sup>1</sup> It contains the same four anthems as had appeared in Playford's *Harmonia Sacra*, with the addition of two more:—

'Thy way O God is holy.'

'They that go down to the sea in ships.'

Nothing more seems to have been printed until Boyce began the publication of his *Cathedral Music*. In his second volume, 1768, are the Full Anthems:—

'O God Thou art my God.'

'O Lord God of Hosts.'

'O God Thou hast cast us out.'

and the Verse Anthems:—

'Thy way O God.'

'Be merciful.'

In his third volume, 1773, besides the Service in B $\flat$ , are the following:—

'Behold I bring.'

'They that go down.'

'Thy word is a lantern.'

'O give thanks.'

Of these nine anthems only five were novelties, for besides 'O give thanks', 'Thy way O God', and 'They that go down' already mentioned, by the time Boyce brought out his third volume, 'Behold I bring' had also been printed, in Wm. Randall's 'Six Select Anthems in Score, (Never before engraved) for two and three Voices [&c.] Composed by Dr. Croft Mr Henry Purcell and Jeremiah Clarke', of which the date is given as [? 1770] in the B. M. Catalogue.

*The Cathedral Magazine* [? 1778] contains

'Rejoice in the Lord'

marked with an asterisk to show that it had never before been printed. This was followed (about 1780 according to the B. M. Catalogue) by

'The Lord is King'

in 'Six Select Anthems, in Score, Never before Printed', &c., a collection which was published by 'Birchall and Andrews at Handels Head No. 129, New Bond Street'.

T. Williams's *Harmonia Cœlestis*, 1780, has 'O give thanks', which had already been printed by Playford and Boyce.

In 1788 Goodison made his brave attempt to publish a complete edition of Purcell's Works. This was never finished; but among the compositions which appeared were six anthems:—

<sup>1</sup> A later edition, which I have not seen, but which is mentioned by Mr. Bumpus in his *History of Cathedral Music*, i, p. 152, seems to have been brought out by Wright & Co., who published after 1781.

'O God Thou art my God.'

'Blessed are they.'

'Out of the deep.'

'Be merciful unto me.'

'Why do the heathen.'

'I was glad,' of which only the opening was printed.

Of this capable and conscientious editor, who for lack of support had to give up his scheme, I can find nothing, except that his Christian name is given as Benjamin in the B. M. Catalogue. With a self-effacement rare even among musicians, he refrained from putting his name on the title-pages of the separate parts in which his publication came out. Possibly it is for this reason that he is ignored in the *Dict. of National Biography*, and also in *Grove's Dict. of Music*. An allusion to the 'handsome and correct manner, in which part of our author's works have already been published by Mr. Goodison', in a footnote to p. 485 of vol. iii of Burney's *History*, 1789, and a brief reference in the old Prospectus, now discarded, of the Purcell Society, are the only tributes which I can find to the memory of one to whom lovers of Purcell owed a debt of gratitude in the past, and do so still; for some of Purcell's Odes are still only accessible in his edition.

Later collections of sacred music, such as Arnold's *Cathedral Music* and Page's *Harmonia Sacra*, reproduced some of the anthems already printed. It was not, however, till 1828-32 that the first complete collection of Purcell's Sacred Music, including Anthems, Services, and Sacred Songs, was edited and published by Vincent Novello.

The modern editor, when he calls to mind the difficulties of travel in pre-Victorian days, and the inaccessibility of libraries, and the labour and time required to find what was wanted, even when entrance to a library was won, cannot sufficiently admire the faith and hope and courage that would dare to embark upon such an enterprise. Novello brought to his work, besides the experience of a practised musician, an enthusiasm and an industry which enabled him to carry out his project successfully and with wonderful completeness. Except some anthems which he missed through not having access to the Buckingham Palace MS., and some others, known to him, of which he could not find perfect copies, there can be very few anthems which future editors will have to add in order to complete his collection.

The pity is, that after the expenditure of so much time and labour, Novello should have been content to publish Purcell's Sacred Works with a very indifferent text; which is the more to be regretted as his text has held the field up to the present time. This is not the place to criticize his editorial methods, which were those of his period. We may gladly concede that Novello did a useful and patriotic work in



making Purcell accessible in some form to choirs and choir-masters: but his edition is far from being authoritative; still less is it final.

To make an end of the subject, it should be added that the Purcell Society are engaged in editing the Sacred Music as part of Purcell's Complete Works: but up to the present only two volumes, containing sixteen anthems, have appeared.

There is one serious defect in Novello's edition for which it would not be just to blame him. There is no attempt at chronological arrangement in the order in which he printed the anthems and services. The only arrangement is, that those written in Major keys are placed together, and those written in Minor keys are placed together. The student's feeling can only be one of hopeless bewilderment when he finds (for example) 'Blessed is he that considereth' side by side with 'Blessed is he whose unrighteousness', and many other equally ill-assorted book-fellows, which seem to have little or nothing in common. There is nothing to show that all but one or two of the anthems were not produced in the same year; and yet the student feels that some must be early work and some late, and there is no clue to help him in disentangling them. And this difficulty is the more serious, for by removing nearly all Purcell's little characteristic touches, Novello has made impossible any attempt at arrangement such as might be indicated by the internal evidence of style, which though at the best but an uncertain guide may sometimes be used as a last resource. This lack of arrangement has undoubtedly hampered critical historians; for there is nothing to be gained by criticizing the work of a writer like Purcell, if you are not sure whether a point under discussion is the result of mature judgement, or merely an early experiment which in later life he might himself be the first to condemn. But for this confusion Novello is not to be held responsible. He could not have made a completely successful arrangement in chronological order, because certain necessary documents were unknown to him. The Buckingham Palace Album he was unable to find, and that is the foundation stone of our chronology: and the Gostling MS. with its dates has only become known to students within the last few years. It is a task, therefore, which has only lately become possible, to attempt to introduce order into the chaos of Purcell's church music. If students think that the present attempt is not convincing on all points, it is much to be hoped that they will bring forward their evidence and correct what is wrong; for it is most important for all who wish to get a right view of the history of English music, that the works of Purcell and his contemporaries should be arranged in their proper chronological order.

There are of course some dates which have long been known; the

dates of anthems and services composed for certain public events. These, however, are very few: the Coronation of James II; the Thanksgiving for the Queen; and Queen Mary's Funeral. There is also the *Te Deum* with Jubilate composed for St. Cecilia's Day, 1694. In addition to these, Hawkins (*History*, iv, p. 359, note) gives an anecdote which places the composition of 'They that go down to the sea' in the year 1685, before the death of Charles II. Gostling the singer, we are told, narrowly escaped from being drowned while yachting with the King and the Duke of York, and chose these words for Purcell to set as an anthem, 'but the king did not live to hear it.'

These somewhat scanty dates derived from external sources are supplemented by dates provided by authentic and trustworthy MSS., such as the Gostling MS. which supplies a very valuable series; and by MSS. of which the date of transcription is recorded, such as the Fitzwilliam MS. 117, dated 1683; and the still more valuable Purcell autograph MS., in the same Library, which is dated 1681 at one end and 1682 at the other; and the Buckingham Palace autograph album, which can be shown to have been written between certain years, and to be transcribed in some sort of chronological order.

Another clue to the period, though not to the date of composition, is in one or two instances obtained from the character of Purcell's handwriting. Mr. Hughes-Hughes was the first to point out (*Mus. Times*, Feb. 1896) that in the earliest specimens of Purcell's handwriting which we possess there are certain forms which he soon discarded and never resumed. A more complete study of Purcell's autograph may make it possible to place in final order a few anthems of which at present the exact date is unknown; but when the more marked peculiarities of Purcell's earliest writing have disappeared, it becomes difficult to speak with any certainty, for in its main features Purcell's handwriting changed very little up to the end of his life.

For the dates of the remaining anthems we are reduced to guessing from internal evidence; and as every one can do his guessing for himself, it has not been thought necessary to discuss them here. A conjectural approximation to a date may be not impossible in these cases; there are, however, only a few anthems on which it will be necessary thus to exercise our ingenuity.

#### CHRONOLOGY.

Purcell's earliest handwriting is to be found in the collection of 'Anthems Ancient and Modern' formed by William Flackton, bookseller of Canterbury, and now preserved in the British Museum. This

is a miscellaneous collection of MS. anthems by different authors and of different dates, bound up together in two volumes (Add. MSS. 30931-2), and containing notes in the handwritings 'of the Rev. William Gostling (1770), Dr. Philip Hayes (1783-5), and the compiler (1776); also in that of Vincent Novello (about 1830)'; see Mr. Hughes-Hughes's B. M. Catalogue. Novello in his edition refers to the MS. as being then in the possession of the Rev. Joshua Dix of Faversham. The collection contains other anthems in Purcell's autograph, written in later periods of his life. But as was pointed out by Mr. Hughes-Hughes in the *Musical Times*, Feb. 1896, those written in Purcell's earliest hand are distinguished by two peculiarities, a form of the Bass clef signature which Purcell never used again, and the old-fashioned backward form of the letter 'e'. There can be no question about the correctness of Mr. Hughes-Hughes's observations. The autographs which have these peculiarities are, in Add. MS. 30931, f. 81:—

(1) *a.* 'In the midst of life' and *b.* 'Thou know'st Lord'; early versions of these two Funeral Sentences. Purcell seems to have revised them both himself: the first, somewhat altered, is in Purcell's autograph volume in the Fitzwilliam Museum, dated 1681-2; see No. 9 below. The second, largely rewritten, is in Blow's MS.<sup>1</sup>, dated 1683, in the same Library. In Add. MS. 30932, in the same early hand, are:—

(2) 'Who hath believed our report?' and

(3) 'My beloved spake.' Of this also there is a revised and altered version in Blow's MS., in the Fitzwilliam Museum, which is practically that printed by Novello. Novello took his copy, however, not from Blow, but from a MS. 'formerly in the possession of Mr. Bartleman', in which was a note 'stating that it was transcribed from a MS. Volume written by the late Dr. Hayes from the original in Purcell's own Handwriting, which latter copy was afterwards deposited by Dr. Hayes in the King's Library'. Novello then refers to the second autograph copy, i. e. the Flackton MS., of which we are now speaking. Nothing seems to be known at present of the autograph said to have been copied by Dr. Hayes. But as it was the original source of Novello's text, and as Novello's is the revised text, it is safe to assume that Purcell revised it himself, at some date before 1683, when Blow copied it into his MS.

These three anthems may, I think, be safely assigned to Purcell's choir-boy days. 'Purcell,' says Burney, 'is said to have profited so

<sup>1</sup> The Fitzwilliam MS. 117 is described as being in Blow's autograph, and as far as I know there is no reason to doubt that it is so. I have not, however, made any special study of the writing.

much from his first lessons and close application, as to have composed, during the time of his being a singing boy in the chapel, many of his anthems which have been constantly sung in our cathedrals ever since' (*History*, iii. 478). The same tradition is reported by Hawkins (*History*, iv. 496).

In this Flackton MS. (Add. MS. 30932) is also a copy of Pelham Humfrey's verse anthem 'By the waters of Babylon', transcribed by Purcell in the same early handwriting. To this is appended a note, in Dr. Philip Hayes's hand, that 'This Anthem appears to be a very beautiful composition of P. Humphreys much improv'd and enlarg'd by Henry Purcell'. The writing is unquestionably Purcell's; but he has not signed it, nor made any claim to it. If we compare it with Blow's copy in the Fitzwilliam MS. 117, which bears the name of 'Mr. Pelham Humphrys' as composer, it is plain that nothing at all has been added or altered in the copy made by Purcell. Purcell evidently had no hand in its composition, and it must be removed from the list of his works, among which, on the authority of Dr. Hayes's note, it was included by Novello.

In the same volume (Add. MS. 30932) is found another Purcell autograph, not of quite so early a date, but belonging to his early period:—

(4) 'Behold now praise the Lord.'<sup>1</sup>

Here the old bass-clef signature does not appear, but the backward 'e' is found occasionally though rarely. This MS. is a rough copy of the anthem, and it should, I think, be dated after the transcription of 'Save me O God', but I number it here in order that the sequence of the contents of the next MS. to be named may not be interrupted.

This is the fine book of anthems now in the Fitzwilliam Museum at Cambridge, No. 88 in the printed Catalogue. The handwriting is Purcell's throughout, though it varies somewhat in character. He would seem to have begun the volume as a miscellaneous collection of anthems by different authors; possibly, one may suggest, when he was copyist at Westminster Abbey (1676–8), for the MS. begins in a rather formal copyist's hand. But it evidently came to be used to some extent by Purcell as his own album into which he copied his own anthems, before his appointment to the Chapel Royal in 1682; and the anthems of his own composition which it contains

<sup>1</sup> Purcell used a sheet of paper for this anthem, on which some one had already written Wise's Catch 'When Judith had laid Holiernes in bed'. He therefore pasted over it a slip of paper, on which he began his own writing. On the back of this slip is the flute part about which inquiry was made in No. II, *Musical Antiquary*. If it could be identified, it might help towards fixing a date for 'Behold now praise the Lord'.

were pretty certainly written for Westminster Abbey, where he was Organist from 1680 to 1682. In this MS. the writing is begun from both ends. The front, or what is properly the beginning of the book, contains seven anthems in the formal hand followed by five anthems in Purcell's ordinary hand; none of the twelve being his own composition. The backward 'e' is found at this end of the MS. up to the tenth anthem, but not later. On the fly-leaf at this end of the volume is written in Purcell's hand a 'Table of all the Anthems contain'd in this book Sep: ye 13th Anno Domini 1681': the printed catalogue reads this date wrongly as 1673, by a mistake which can be easily accounted for by any one who has the MS. before him. Mr. Hughes-Hughes points out (*Musical Times*, Feb. 1896) that the only question is whether the last figure is a 1 or a 7. I have no doubt about its being a 1; indeed the date 1687 would be impossible. Reversing the volume, we find scrawled on the fly-leaf, in what I do not doubt is Purcell's hand, 'God bless Mr. Henry Purcell 1682 september ye 10th.' Judging from the writing, I should suppose that this was written at the same time as the latest entries in the MS. at this end of the volume. The backward 'e' appears at this end in the first seventeen anthems, but not afterwards. The early form of the bass-clef signature, which we noted in the Flackton MSS., is not found at all throughout the whole of this MS. The anthems of Purcell's own composition contained in the MS. are:—

(5) 'Save me O God,' the seventeenth anthem when the volume is reversed. Here for the last time the backward 'e' occurs.

(6) 'Blessed is he whose unrighteousness.'

(7) 'Hear me O Lord and that soon.'

There is a different and apparently somewhat earlier version of the first section of this anthem in B. M. Add. MS. 30890. This MS. is another of Purcell's autograph albums, which he evidently intended to use for miscellaneous sacred works and instrumental pieces, though the contents are not always consecutively written, and much blank paper is interspersed. 'Hear me O Lord' is the only anthem entered in the volume, and that is unfinished. The date of this Album seems to be 1680, but it contains one unfinished instrumental piece dated 'Feb y<sup>e</sup> 24<sup>th</sup> 1683'. The backward 'e' is not found in it. The movement of 'Hear me O Lord' as it appears in this MS. differs very considerably from the same movement as it was transcribed into the Fitzwilliam MS. It is very interesting to note how Purcell continued to revise and rewrite his early work. To return to the Fitzwilliam MS. 88:—

(8) 'Bow down Thine ear.'

(9) The Funeral Sentences, 'Man that is born'; and 'In the midst

of life'. The latter is a revised version of No. 1 *a* above; the former is found again in Blow's MS. (see below).

(10) 'Remember not Lord.'

(11) 'O God Thou hast cast us out.'

(12) 'O Lord God of Hosts.'

(13) 'O God Thou art my God, early will I.' Left unfinished in this MS.

(14) 'Lord how long.'

(15) 'O Lord Thou art my God, I will exalt.'

(16) 'Hear my prayer.' This is one movement only of a longer work; unfortunately no other copy of it is known. It ends with the single thick bar-line with which, in this MS., Purcell divides the movements of an anthem; not with the two or three hasty strokes with which here he invariably ends a composition.

In the York Minster Library is preserved a MS., not indeed in Purcell's handwriting but of good authority, which contains a hitherto unpublished anthem bearing the date 1681:—

(17) 'Blow up the trumpet in Sion.'

Purcell's autograph MS. of two anthems, written on the same paper and apparently at the same time, is in the Bodleian Library (MS. Mus. c. 26): they are not in Purcell's earliest handwriting, and seem to belong to about this period:—

(18) 'Let mine eyes run down with tears'; an unpublished anthem for five-part verse and chorus of the Westminster type; and

(19) 'In Thee O Lord,' a verse anthem with string accompaniments which is also found in the Buckingham Palace MS. (see below).

In the Bodleian MS. of this anthem there are a good many alterations in Purcell's handwriting, made perhaps at the time when he copied it into the Buckingham Palace Album. It contains some peculiarities, such as the treatment of the word 'confusion' as a word of four syllables, which may perhaps be taken to indicate that this is a much earlier work revised.

The important MS. in Dr. Blow's handwriting (Fitzwilliam Catalogue, 117) is dated 1683, and its contents must be placed not later than that year. It contains all the Purcell anthems which are in the autograph MS. (Fitzwilliam, 88) excepting those numbered in the present list 12, 14, 15, and 16. In it are also found six anthems by Purcell, not contained in Fitzw. 88; they would seem to belong to different dates, but all must be earlier than 1683. That numbered 20 is a Full Anthem for five voices of the Westminster type; while 23 might be very early, of the choir-boy period. The fine 'O Lord our Governor', again, is a much maturer work. This MS. also contains the revised version of 'My beloved spake', as well as the three



Funeral Sentences; 'Thou knowest Lord' (an almost rewritten version of No. 1 b) being inserted on a leaf after 'Man that is born', as if it was put in later. Blow's MS. contains:—

- (20) 'I will sing unto the Lord.'
- (21) 'Lord who can tell?'
- (22) 'Blessed be the Lord my strength.'
- (23) 'Let God arise.'
- (24) 'O Lord our Governor.'
- (25) 'I was glad,' which is also in the Buckingham Palace MS.

Its inclusion in Blow's MS. is proof that this anthem was not composed for the Coronation of James II, though it was performed on that occasion.

(26) The Service in B♭, Morn. Comm. and Even.; and also the Benedicite, Jubilate, Cantate, and Deus misereatur.

The great Buckingham Palace MS., nearly all of which is in Purcell's autograph, must be Purcell's Fair copy Book between about 1682 (the date of his appointment at the Chapel Royal) and 1685 (the Coronation of James II). After 1685 the entries are fewer and are not in Purcell's handwriting. The anthems are entered more or less in chronological order. Between 1682 and 1685 (as we may assume) belong the following:—

- (27) 'It is a good thing.'
- (28) 'O praise God in His holiness.'
- (29) 'Awake put on thy strength.'
- 'In Thee O Lord,' see No. 18 above.
- (30) 'The Lord is my light.'
- 'I was glad' (see No. 24 above, in Blow's MS., 1683).
- (31) 'My heart is fixed.'
- (32) 'Praise the Lord O my soul, and all.'
- (33) 'Rejoice in the Lord.'
- (34) 'Why do the heathen?'
- (35) 'Unto Thee will I cry.'
- (36) 'I will give thanks unto Thee O Lord.'

(37) 'They that go down to the sea.' Only a few bars are entered in this MS. Hawkins (*History*, iv, p. 359) gives an anecdote which places the composition of this anthem in 1685, just before Charles II's death.

In Purcell's autograph Index to the volume, he has entered here two anthems which were never copied into the MS., but which must belong to this time:—

- (38) 'I will give thanks unto the Lord.'
- (39) 'O Lord grant the king.' This possibly was written, if we may judge by the words, during Charles II's last illness.

In place of these two anthems Purcell has copied the great anthem composed for James II's Coronation, April 23, 1685:—

(40) 'My heart is inditing.'

After this (in the Buckingham Palace MS.) follow three anthems, not written in Purcell's hand:—

(41) 'O sing unto the Lord.' This is dated 1688 in the Gostling MS.

(42) 'Praise the Lord O Jerusalem': probably of about the same date.

(43) 'Praise the Lord O my soul, O Lord': dated 1687 in the Gostling MS.

Next in importance to Purcell's own autographs comes the very valuable MS. book of anthems, which once belonged to Purcell's bass singer, the Rev. John Gostling, and is now in the possession of his descendent, W. Kennedy Gostling, Esq. It is especially valuable, because some of the anthems in it are dated. Any information which this MS. gives is above suspicion. The dated anthems which it contains are:—

(44) 'Behold I bring,' Christmas, 1687.

'Praise the Lord O my soul, O Lord,' 1687; see No. 43 above.

(45) 'Thy way O God is holy,' 1687.

(46) 'Sing unto God,' 1687.

(47) 'Blessed are they.' Composed for the Queen's Thanksgiving, Jan., 1687-8.

(48) 'The Lord is King,' 1688.

'O sing unto the Lord,' 1688; see No. 41 above.

(49) 'O give thanks,' 1693.

(50) 'The way of God is an undefiled way,' Nov. 11, 1694. 'King William then returned from Flanders.'

Possibly the position in the MS. of some other anthems may give a clue to probable dates. I think that we shall not be far wrong if we assign the three following anthems to 1687 or 1688. But this is only a conjecture:—

(51) 'My song shall be alway' (? 1687 or 1688).

(52) 'Blessed is the man'; composed for the Charter House (? 1688).

By a curious misunderstanding of Tudway's allusion to the anthem sung at Queen Mary's Funeral, Novello printed this as a 'Funeral Anthem' and quotes Tudway's words, which really apply to the Sentence 'Thou knowest Lord': see No. 55 below.

It would be hard to find words more unsuitable for the funeral of a childless woman than those of 'Blessed is the man'. The anthem was doubtless written for the Founder's Day celebration at the Charter House.

(53) 'Blessed is he that considereth' (1688 or later).

The next of Purcell's church compositions (if it really was written for performance in church and not for the St. Cecilia's Day Concert at the Stationers' Hall) is:—

(54) The Te Deum and Jubilate composed for St. Cecilia's Day, 1694.

Tudway, in the Preface to his sixth volume, says that Purcell composed this work 'principally against y<sup>e</sup> Opening of St. Paul's, but did not live till that time; However, it was sung there severall times since, before her Majesty Queen Anne, upon y<sup>e</sup> great Events of her Reigne'. Of course it is quite usual for a composer to prepare for important occasions a long time beforehand (the Choir of the Cathedral, the first part to be completed, was not opened for Service till 1697); but as Purcell's widow on printing it, distinctly states that it was 'Made for St. Cecilia's Day, 1694'; and in her Dedication says that 'The Pains he bestow'd in preparing it for so Great and Judicious an Auditory (i.e. The Musical Society), were highly rewarded by their kind Reception of it when it was first Perform'd, and more yet by their Intention to have it repeated at their *Annual Meeting*'; the natural surmise would be that Tudway was only repeating ill-informed gossip.

Purcell's last known work for the church was the sentence from the Burial Service, composed for Queen Mary's Funeral, March 5, 1695, which also served for his own funeral in the following November. Of this anthem Tudway speaks in the Preface to his fourth volume.<sup>1</sup> 'An instance [of devotional music] I shall give your Lordship, in the last Anthem of this volume, Composed by Mr. Henry Purcell after the old way, and sung at the Interment of Queen Mary in Westminster Abby; A Great Queen, and extreemely lamented, being there to be interr'd, everybody present was disposed and serious at so solemn a service, as indeed they ought to be at all parts of divine Worship. I appeal to all that were present, as well such as understood Music, as those that did not, whether they ever heard anything so rapturously fine and solemn and so Heavenly in the Operation, which drew tears from all.' The last anthem in Tudway's volume is not, as Novello seems to have thought, 'Blessed is the man,' but:—

(55) 'Thou knowest Lord.'

The list given above accounts for all the anthems and services printed by Novello, except the following, which I do not now attempt to place. There are also about half-a-dozen anthems not printed by

<sup>1</sup> Tudway's very peculiar punctuation makes his remarks almost unintelligible, and it has not been thought necessary to retain it.

Novello which it is useless to refer to, as they are not accessible to students at present.

'Be merciful unto me'; a late anthem.

'O consider my adversity.'

'O praise the Lord all ye heathen.'

'Out of the deep.' The autograph, which may perhaps be thought to belong to the end of the Westminster period, is among the Flackton MSS., B. M. Add. MS. 30931.

'Thy word is a lantern.'

'Turn Thou us.'

The G minor service.

Novello also prints as Purcell's the four following anthems:—

'By the waters of Babylon,' by Pelham Humfrey. This has been discussed above.

'O Lord rebuke me not,' by Weldon. 'In some copies,' says Novello, 'this expressive and pathetic composition is attributed to Weldon.' It is so attributed in all the copies that I know (cf. B. M. Add. 30931 and 30932).

'Turn Thee again,' and 'Turn Thou us O good Lord', both printed by Novello 'from an unpublished MS. in the Collection of the Rev. James Pears of Bath'. Novello admits that they are both anonymous, and attributes them to Purcell solely 'from the internal evidence of the style'.

These four anthems must be omitted from future editions of Purcell, until something more conclusive in the way of evidence comes to light with regard to their authorship.

G. E. P. ARKWRIGHT.

# LISTS OF THE KING'S MUSICIANS, FROM THE AUDIT OFFICE DECLARED ACCOUNTS

(Continued.)

Audit Office. Declared Accounts. Bundle 383. No. 19.

Declaration of the account of Sir Thomas Henneage, k<sup>t</sup>, Treasurer of the Queen's Chamber, from Mich<sup>s</sup> 22. Eliz: [1580] to Mich<sup>s</sup> following.

Payments to:—

*Trumpeters*:—Stephen Metcalf, sergeant trumpeter, Arthur Scarlett, John Hall, John Wynckes, John Rester, Henrie Hewes, Richard Smithe, Thomas Reston, William Lyndesey, Thomas Holdesworth.

John Peeches, trumpeter, due for 3 quarters of a year & 9 days ending 3 April 28 [Eliz:], on which day he died.

Benedicte Browne & Fraunces Boorne.

William Naeshe, George Langdale, John Smithe.

Robert Hune, due for half a year & 20 days, ending 14 April 28 [Eliz:] on which day he died.

Payments also 

{	<i>Violins</i> :—Ambrose de Millayne, Marke Anthonye, Frauncis
	de Venice, Innocente de Comie, Josepho Lupo, Petro Lupo
	& Ambrosio de Grassoe de Pavia.

for apparell.

Thomas Browne, musician of the violins.

*Flutes*:—Pero Guye.

Nicholas Lanyer.

James Harden.

James Funeartt.

Gomer van Osterwicke.

Thomas Pagington.

*Sagbuttes*:—Raphe Grene.

Edwarde Petella.

Guyllam van de Borra.

*Musicians*:—Robert Woodward.

Augustine Bassanye, Lodovico Bassanye.

John Johnson, in the room of Anthony de Counte, deceased, one of the musicians for the three lutes at 20  $\text{fl}$  a year by warrant dormant dated 20 Dec: 23 (*sic*) [Eliz:], due for 2 whole years ending Mich<sup>s</sup> 28 [Eliz:].

Mathias Mason, musician, by virtue of the like warrant due for a like time.

**Audit Office. Declared Accounts. Bundle 363. No. 20.**

Declaration of the account of Sir Thomas Henneage, k<sup>nt</sup>, Treasurer of the Queen's Chamber, from Mich<sup>s</sup> 23 Eliz. [1581] to Mich<sup>s</sup> following.

Payments to:—

*Trumpeters*:—Stephen Metcalf, sergeant trumpeter, Arthur Skarlett, John Hall, John Winckes, John Reston, Henrie Hewes, Richarde Smith, Thomas Reston, Thomas Holdesworth.

William Lindsey, due for 3 quarters of a year & 88 days, ending 20 September 24 [Eliz.], on which day he died.

Benedict Browne & Fraunces Borne.

George Langdale & John Smith.

William Nashe, also for an increase of wages at the like rate of 8d a day by warrant dated 20 August 1582, due for 2 years & 50 days beginning 9 Aug. 1580 (on which day William Tuson died, whose entertainment the said Nasshe now hath) & ended the 28<sup>th</sup> September 1582 on which day the said William Nashe also departed this life.

Payments also for apparell.  $\left\{ \begin{array}{l} \text{Violins:—Ambrose de Millaine, Marke Anthonie, Fraunces} \\ \text{de Venice, Innocent de Comie, Josepho Lupo, Petro Lupo,} \\ \text{\& Ambrosio Grasso de Pavia.} \end{array} \right.$

Thomas Browne.

*Flutes*:—Piero Guie.

Nicholas Lanier.

Jeames Harden.

Jeames Funearte.

Gomer van Osterwicke.

Thomas Pagington.

*Sagbuttes*:—Raphé Grene.

Edwarde Petalla.

Guillam van de Borra.

*Musicians*:—Robert Woodward.

Augustine Bassanie, Lodovico Bassanie.

John Johnson.

Mathathias Mason.

**Audit Office. Declared Accounts. Bundle 364. No. 21.**

Declaration of the account of Sir Thomas Henneage, k<sup>nt</sup>, Treasurer of the Queen's Chamber, from Mich<sup>s</sup> 24 Eliz. [1582] to Mich<sup>s</sup> following.

Payments to:—

*Trumpeters*:—Steven Mettcalfe, 'serjaunte trompeter,' Arthur Skarlett, John Hall, John Winckes, John Reston, Richarde Smith, Thomas Reston, Thomas Holdeforth.

Henry Hewghes, due for 23 days, ending 22 October 25. [Eliz.], on which day he died.



Benedicte Browne & Frauncis Boorne; also for an increase of wages at 4*d* a day, out of the entertainment of Robert Westcrosse deceased, due for 5 years & 21 days, ending Mich<sup>s</sup> 25 [Eliz:] counting from 8 September 1578 on which day the said Westcrosse died.

George Langdale and John Smith.

George Langdale, for an increase of wages at 8*d* a day, out of the entertainment of Edwarde Elyott, deceased, due for 8 years 3 quarters & 60 days, ending Mich<sup>s</sup> 25 Eliz. counting from 26 Oct. 1579 on which day the said Edwarde Eliott died.

John Smith, for an increase of wages at 8*d* a day, out of the entertainment of Robert Hunne, deceased, due for ij years 1 quarter & 71 days, ending Mich<sup>s</sup> 25 [Eliz:] from 14. April 1581, on which day the said Robert Hun died.

William Eliott, at 8*d* a day, out of the entertainment of Edwarde Eliott, deceased, & in his place now put, by warrant, dated 20 August 24 [Eliz:] due for 3 years 3 quarters & 60 days, ending Mich<sup>s</sup> 25 [Eliz:], from 26<sup>th</sup> October 1579, on which day the said Edward Eliott died.

John Brewer, in the place of John Peches, deceased, at 16*d* a day, by warrant dated 20. August. 24 [Eliz:], due for 2 years 1 quarter & 83 days from 3 April 1581, on which day the said Peches died.

Patrick Owen at 16*d* a day, in the place of Henry Hewhes deceased, by warrant, dated 18 December 25 [Eliz:], due for 3 quarters & 64 days, from 22 Oct. 1582, on which day the said Hughes died.

John Perkin, at 16*d* a day, in the place of William Naesh deceased, by warrant dormant, under the Privy Signet dated 20 March, 25 [Eliz:].

Payments also { *Violins*:—Ambrosio de Millaine als Lupo, Marke Anthony  
for apparell. { Garliardetto, Francisco de Venice, Innocente de Conye,  
{ Josepho Lupo, Petro Lupo.

Ambrosio Graso, deceased, at 20*d* a day, due for 49 days ending 17 November 1582, on which day the said Ambrose was drowned at Windsor.

*Flutes*:—Pero Guye.

Thomas Pagington.

James Fumearte.

Nicholas Lanier.

Gomer van Osterwicke.

James Arden.

*Sagbuttes*:—Raphe Grene.

Edwarde Petella.

Guyllam van de Borra, due for 49 days, ending 17 Nov: 25 [Eliz:], on which day he was drowned.

*Musicians*:—Robert Woodwarde.

Augustino Bassany, Lodovico Bassany for their liveries.

John Johnson & Mathathias Mason.

Robert Hales, by warrant dormant, dated 3 July 1583, (25. [Eliz:]), for his wages at 40 *li* a year.

## Audit Office. Declared Accounts. Bundle 384. No. 22.

Declaration of the account of Sir Thomas Henneage, k<sup>nt</sup>, Treasurer of the Queen's Chamber, from Mich<sup>s</sup> 25 Eliz: [1583] to Mich<sup>s</sup> following.

## Payments to:—

*Trumpeters*:—Steven Metcalf, sergeant trumpeter, Arthure Skarlett, John Hall, John Winckes, John Reston, Richarde Smith, Thomas Reston, Thomas Holdesworth, Fraunces Boorne, Benedicke Browne, George Landall, John Smith, John Bruar, Patrick Owen, John Parkin.

William Eliot, for his ordinary wages at 8*d* & for an increase of his wages, at a like rate, parcel of the wages of William Lindsey deceased, by warrant dormant, dated 7 November 1583, due for 2 years, & 9 days, from 20<sup>th</sup> Sept. 1582, on which day the said Lindsey died.

Robert Benson, at 8*d* a day, residue of the entertainment of the said William Lindsey, by [the said] warrant, due for 2 years & 9 days, from the 20<sup>th</sup> Sept. aforesaid.

Payments also { *Violins*:—Ambrose de Millaine, Marke Anthonie, Fraunces for apparell. { de Venice, Innocent de Comie, Josepho Lupo, Petro Lupo.

*Flutes*:—Piero Guie.

James Funearte.

Nicholas Lanier.

Gomer van Osterwicke.

James Harden.

Thomas Pagington.

*Sagbuttes*:—Raphé Grene.

Edwarde Petalla.

John Lanier, in the place of Guillam van de Borra, deceased at 16*d* a day & apparell, due for 1 year 3 quarters & 38 days his livery being due for 1 y<sup>r</sup> 3 quarters, by warrant dormant dated 16 November 1583, from 17 Nov: 1582 when the said Guillam deceased.

*Musicians*:—Robert Woodward.

Augustine Bassanie, Lodovico Bassanie, for their liveries.

John Johnson, Mathathias Mason.

Robert Hales.

## Audit Office. Declared Accounts. Bundle 384. No. 23.

Declaration of the account of Sir Thomas Henneage, k<sup>nt</sup>, Treasurer of the Queen's Chamber, from Mich<sup>s</sup> 26 Eliz: [1584] to Mich<sup>s</sup> following.

## Payments to:—

*Trumpeters*:—Steuens Metcalfe, sergeant trumpeter, Arthur Skarlett, John Hall, John Winckes, John Reston, Richarde Smith, Thomas Reston, Frances Boorne, Benedicke Browne, George Langdale, John Smyth, William Ellyott, John Brewer, Patricke Owen.

Robert Benson.

Thomas Holdforth, deceased, due for one year excepting 3 days, ending 26 Sept. 1585, on which day he died.

John Perkin, deceased, due for one year excepting 82 days, ending 9 July 1585, on which day he died.

Payments also { *Violins*:—Ambrose de Millayne als Lupo, Francisco de for apparell. { Venice, Innocente de Comie, Josepho Lupo, Petro Lupo.

Marke Anthonie Galliardetto, deceased, due for half a year & 82 days ending 15 June 1585, on which day he died.

*Flutes* :—Pero Guye. Nicholas Lanneer.  
James Harden. James Fumearte.  
Gomer van Osterwicke. Thomas Pagington.  
*Sagbuttes* :—Raphe Grene. Edwarde Petalla. John Laneer.  
*Musicians* :—Robert Woodward.  
Augustine Bassanye, Lodovico Bassany, for their liveries.  
John Johnson, Mathathias Mason.  
Robert Hales.

Audit Office. Declared Accounts. Bundle 384. No. 24.

Declaration of the account of Sir Thomas Henneage, k<sup>nt</sup>, Treasurer of the Queen's Chamber from Mich<sup>s</sup> 27 Eliz: [1585] to Mich<sup>s</sup> following.

Payments to :—

*Trumpeters* :—Steuon Metcalf, sergeant trumpeter, Arthure Skarlet, John Hall, John Winckes, John Reston, Richarde Smithe, Thomas Reston, Fraunces Boorne, Benedict Browne, George Langdale, John Smithe, William Eliot, and John Brewer.

Patricke Owen, due for one year except two days, ending 27 September 1586 on which day he died.

Robert Benson at 16*d* a day viz 8*d* for his own wages & 8*d* increase out of the entertainment of Thomas Holdsworth, deceased, by warrant dormant, dated 2 Nov: 1585, his wages due for 1 year & the increase for 1 year & 3 days counting from 26. September 1585.

John Fisher at 8*d* a day, the residue of the entertainment of the said Holdeforth by [the said] warrant, due as above.

Henry Martin & John Jukes at 8*d* a day, (being the entertainment of John Parkin, deceased, at 16*d* a day) by warrant dormant dated 2 Nov: 1585, due for 1 year & 82 days, ending Mich<sup>s</sup>. 28 [Eliz:] from 9 July 1585 on which day the said Parkin died.

Payments also (*Violins* :—Ambrose de Millaine als Lupo, Francisco de for apparell. Venice, Innocente de Comye, Josepho Lupo, & Pietro Lupo.

*Flutes* :—Pero Guye. Nicholas Lanier.  
James Harden. Jeames Funearte.  
Gomer van Osterwicke.

Thomas Pagington, due for 230 days, ending 25 August 1586, on which day he died.

*Sagbuttes* :—Raphe Grene. Edwarde Petalla. John Lanier.  
*Musicians* :—Robert Woodward.  
Augustine Bassanie, Lodovico Bassanie, for their liveries.  
John Johnson & Mathathias Mason.  
Robert Hales.

(To be continued.)

## NOTES AND QUERIES

### NOTES

*Handel's Cantata, 'Conosco che mi piaci'* (p. 192). I am allowed, by the kindness of the Dean of Christ Church and the College authorities, to print the opening bars of this Cantata (which are wanting in the German Handel Society's edition), from a MS. in the Christ Church Library, Oxford. I believe that they have never been printed before, but in any case they cannot be easily accessible. This MS. is part of the Goodson collection, and contains, in what appears to be an old Italian hand, 'Fra le spine' from *Rodrigo*, and the first movement of 'Conosco che mi piaci'. There is no heading or name to the latter, but the former song is headed 'Aria dell' Opera Rodrigo', the word 'Aria' being altered by the copyist to 'Arie', as if he believed that both songs came out of *Rodrigo*. I cannot find, however, that 'Conosco che mi piaci' was ever inserted in *Rodrigo*. These few bars complete the opening Air, though the whole Cantata as printed by the German Handel Society is still defective. G. E. P. ARKRIGHT.

THE BEGINNING OF 'CONOSCO CHE MI PIACI' FROM CH. CH. MS. 96.

Co - no - soo che mi



'Pray Goody'; *Midas*, &c. (pp. 62, 127, 128, 190, 191). The extraordinary popularity of *Midas* is proved by the long list of editions entered in the British Museum Catalogue. If further evidence is needed, it will be found in the political squib called 'The Songs of Midas adapted to The Times'. I have before me a copy of what is, I suppose, the 2nd edition of this little book of 38 pages, which is got up like the opera word-books. It is written in the manner of Peter Pindar, but the wit has for the most part evaporated by now, and the modern reader's chief feeling is wonder that political writers should have been allowed to take such liberties not only with the leading statesmen (always fair game) and the Royal Family, including the younger princes and princesses and Mrs. Fitzherbert, but also minor Court personages, like Madame Schwellenberg and the Duchesses of Gordon and Devonshire, who have a Scolding Duet. The song which corresponds to 'Pray Goody' is 'Air VI. Scene—The Committee Room at the House of Commons. Dr. Willis under Examination: Burke very violent. Mr. Pitt sings:—

"Pray, Edmund, please to moderate the rancour of your tongue,

Why will you thus my doctor dear despise?

Remember that your judgement's weak"; and so on.

My copy is entitled 'An Improved Edition of the Songs in the Burletta of *Midas*, adapted to The Times.—"inducere *Plumas* | Undique collatis *Membris*." London: Printed for John Stockdale, opposite Burlington-House, Piccadilly. M.DCC.LXXXIX.'

READER.

The composer of the first Act of '*Muzio Scevola*'. Most of our musical historians follow Burney in their accounts of the composition of the opera '*Muzio Scevola*', produced on April 15, 1721, and assign the first Act to Attilio Ariosti. However, in Handel's MS. conducting score of this opera, now in the possession of Dr. W. H. Cummings, the name of the composer of the first Act is distinctly given as 'Pipo', that is, Filippo Mattei. The writer of the notice of Mattei in the new edition of *Grove's Dictionary* seems unwilling to accept this ascription. Mr. Streatfeild, however, in his interesting book on *Handel*, says that Mattei was certainly the composer, and he quotes a letter from Fabrice to Count von Flemming, which places the matter beyond the region of controversy. Fabrice in this letter definitely says that each of the Acts of the opera is by a different composer: the first by Pipo, the second by Bononcini, and the third by Handel.

It being thus certain that Pipo, and not Ariosti, was the composer of the first Act of '*Muzio Scevola*', a new interest attaches to the biography of Mattei. *Grove* merely says that he was 'a violoncellist in London, and performer of the operas given by the Royal Academy of Musick in the theatres in the Haymarket in the early 18th century'. Fortunately I have

come across an early reference to this musician in the Egmont MSS. (Reports of Hist. MSS. Commission, vol. ii, p. 217), in a letter from E. Gouge, the painter, to Sir John Perceval, from Rome, dated June 18, 1707: 'They have every Friday a concert very fine at Mr. Brown's. The performers are Pauluci, Nicolini, Pipo, that famous bass violist and two other violins,' &c. Handel was in Rome at this date, and may well have heard this famous player, who came to London later to play at the Royal Academy Operas. From Burney (iv. 648) we learn that Pipo played at Carbonelli's Benefit Concert at Drury Lane in 1722.

W. H. GRATTAN FLOOD.

### ANSWER

*The Frontispiece of Playford's 'Harmonia Sacra'* (p. 192). There are two Frontispieces in Playford's publication, one being prefixed to each of the two Books. The First Book was issued in 1688, and the Second in 1698. These two books were bound in one volume, small folio, and the frontispiece is given to each book; but it is merely a reprint or duplicate, by S. Gribelin. A fine copy of this work in the original calf binding, two Books in one volume, was sold at the dispersal of Mr. Taphouse's library.

W. H. GRATTAN FLOOD.

### QUERIES

*Mrs. Arne and her sisters.* Grove's *Dictionary* and the *Dict. of National Biography* both follow Hawkins in saying that Mrs. Arne was daughter of Charles Young, organist of All Hallows, Barking. But Burney, who must have known Mrs. Arne quite well, says (vol. iv, p. 663) that she and her sisters were daughters of 'Anthony Young, organist of Catherine-Cree-church near the Tower'. I should like to know why Hawkins's account is preferred to Burney's.

Burney says of the three Misses Young (iv, p. 658) that Cæcilia, the eldest, was 'married to Arne, Isabella to Lampe, and Esther to Jones'. Who was Jones?

In Lysons's *History of the Music Meetings of Gloucester, &c.*, 1812, p. 193, we read that in 1768 'a second female singer was engaged this year, the Hon. Mrs. Scott, formerly Isabella Young, daughter of the organist of Catherine-Cree Church, a mezzo-soprano voice'. Did Mrs. Lampe marry again, on her husband's death in 1751?

Mrs. Arne is generally said to have died at the house of Barthélemon, the violinist, at Vauxhall, Oct. 6, 1789 (*Dict. Nat. Biogr.*); but Grove (under *Arne*) gives 1795 as the date of her death. Which is right?

Barthélemon married Miss Mary Young, also a singer, niece of Mrs. Arne. Who was her father?

READER.

### CORRIGENDA

*Early Elizabethan Stage Music*, pp. 33, 34. Robert Johnson's 'Come, pale-faced Death' is not a five-part composition, but a four-part composition for Treble Voice accompanied by three instruments.

p. 172, line 24, for *Marston* read *Marson*.

EDITOR.



## INDEX

- Accidence, English, a disgrace to the aesthetic faculties of the nation, 25.
- Aci, Galatea e Polifemo*, Schœlcher's story about, 10.
- Acts of the Privy Council*, records of payments for plays before the Court in, 30.
- Addison, Joseph, his *Rosamond* set to music by Arne, 219.
- Adeste fideles*, source of the tune, 188-9.
- Agrippina*, performance of, at Venice, 5, 11, 13; Mainwaring's confusion as to place of performance, 8; Cardinal Grimani writes libretto for, 11; discrepancy in records of its production, 13; cast of, ib.; received with great enthusiasm, 14; generally accepted date for production of must be corrected, 194; first produced at Venice, 196.
- Air Anglois*, first part of *Adeste fideles* derived from, 188, 189; music score of, ib.
- 'A lament of Queen Anne Boleyn,' songs so called by older musical antiquaries, 33.
- 'Alas, ye salt sea Gods,' MS. at Christ Church, attributed to R. Farrant, 32.
- 'Alberti-bass' passages, in Greene's anacreontic odes, 159; rare in Greene, 213.
- Albinoni, Tomaso, operas by, performed at Venice, 8.
- 'All about the Maypole,' who was composer of music of? 62.
- Alliteration, in early English poetry the main feature of structure, 25.
- Amorevoli, Angelo, a singer at the Earl of Middlesex's Opera House, 180.
- Anspach, Handel's visit to, 200.
- ANSWERS.—Wills of English Musicians before 1800, 127; 'Pray Goody,' 127; 'Pray Goody,' *Midas*, *Queen Mab*, 190, 191; The birthplace of Orlando Gibbons, 191; 'Ghosts of every occupation,' 192; The Frontispiece of Playford's *Harmonia Sacra*, 256.
- Anthems, exception of modern critics to Purcell's, 64, 71; verse anthems written for Chapel Royal by Purcell, ib.; how planned, ib.; verse anthem treated by later composers as a miniature oratorio, 64; verse anthem reached its highest perfection in hands of Purcell, 66; history of, ib.; treatment of the solo voices and instruments in, 66; verse anthem partly displaces full anthem, ib.; receives its final form at hands of Humfrey and Blow, 67; 'My heart is inditing,' Purcell's masterpiece, 71; Purcell's greater freedom in, after 1685, 72; bibliography of Purcell's, 234-48; description of Greene's MS. anthems in Bodleian, 205-13.
- Antiphon, use of, as theme for composition of masses, 82, 83.
- Arcadians, Academy of, 7; each member known by a pastoral name, ib.; Scarlatti, Corelli, and Pasquini members of, ib.; Handel too young for membership, ib.; eagerly await Handel's return to Rome, 9; branch of, at Naples, 11; *Aci, Galatea e Polifemo* composed by Handel for one of its meetings, ib.
- Ariosti, Attilio, first Act of *Muzio Scevola* falsely assigned to, 255.
- Arkwright, G. E. P., Purcell's Church Music, 63-72; sharpened 'leading-notes' in a cadence, 126; flute part by (?) Purcell, 128; *Adeste fideles*, 188; Handel's 'Conosco che mi piaci', 192, 254; bibliography of Purcell's Church Music, 234-48.
- Arlecchino and Pantalone, characters in folk-plays of Italy, 106.
- Arne, Dr. Thomas A., his visits to Dublin, 179, 215-33; composer of 'Rule Britannia', 215, 223; performance of his *Tom Thumb*, 217, 219, 231; performance of his 'Love and Glory', 219; songs for *Miss Lucy in Town* composed by, 217, 222; conducts Handel's *Alexander's Feast*, 219; produces *Rosamond*, ib.; revival of *Alfred* by, 220, 223, 224, 230; *Death of Abel* composed by, ib., 222; conducts *Beggar's Opera*, 221, 223; his performances on the harpsichord, ib., 222, 226, 228, 230; appears as an actor in 2 *Henry IV*, 222; his music for the *Rehearsal*, ib.; and for *The Judgement of Paris*, 223, 224; songs composed for *Merchant of Venice*, ib.; re-writes music to *Theodosius*, 224; his opera *Eliza* performed, 226-7; *Tempest* produced by, 228; Purcell's music to *Tempest* altered and added to by, 229; his airs for songs in Gay's *Pincushion*, ib.; composes music for *The Painter's Breakfast*, ib.; his song 'Kitty', 230; his solemn dirge for *Romeo and Juliet*, 231; separation from his wife, 232; reconciled to her, 233; death of, ib.
- Arne, Mrs., visits Dublin and sings with Dr. Arne, 215-33; stayed in Dublin at end of Dr. Arne's first visit, 217; sings for Charitable and Musical Society, ib.; violently ill, 219; first appearance in a comic part, 222; 'A Song addressed to,' 223; again ill, 225; leaves Dublin with Dr. Arne, 231; separates from him

- 232; returns to Dublin with Miss Young, ib.; teaches singing at Downpatrick, ib.; concerts in Dublin by, ib., 233; was taught by Geminiani and Handel, 233; reconciled to her husband, ib.; death of, ib., 256; disagreement of Hawkins and Burney as to her father, 256.
- Arnold, Dr. Samuel, his *Cathedral Music*, 204; some of Greene's service music printed in, ib.; anthem by Greene printed in, 212.
- Arrigoni, Carlo, conducts Mrs. Arne's concert in Dublin, 232.
- Aungier Street Theatre, Dublin, 215; Arne's performances at, ib., 216, 218, 219, 220, 221, 222, 223, 224, 225.
- Ayre, a means of transition between polyphonic and monodic styles, 168; falls into a category midway between polyphony and monody, 169; unsuitable for polyphonic treatment, ib.; emotional intensity appropriate to, ib.; tragic nature of, 174.
- Bach, Johann S., suites of, evolved from early sets of three pieces, 111.
- Baildon, Mr. and Mrs., singers at concerts, &c., in Dublin, 218, 219.
- Baker, John, Trumpeter in Ordinary to Charles II, 41.
- Ballet, a division of polyphonic music, 169; kind of singers required for, 170, 174.
- Baltzar, Thomas, his performances on the violin, 68; North's mention of, 69.
- Banchieri, Adriano, decadence of drama of seventeenth century marked by trivialities of, 95.
- Barbettielli, Signor, benefit concert for, in Dublin, 221.
- BAROQUE OPERA, THE, 93-107; the so-called Renaissance in music, 94; Peri's experiments the germ of musical drama, 97; novelty of *Dafne* and *Euridice*, ib.; performance of mythological opera at court, 98; Monteverdi establishes type of, ib.; popularized at Venice by Cavalli, 98; performances of mythological opera soon ceased, 99; Church turns it to its own uses, ib.; description of performance of, 100, 101; audience summoned by flourish of trumpets, 101; how regarded by young men of seventeenth century, 102; *intermezzi* in, ib., 107; diminution of spectacular element in, 104; as much a symphony in architecture as a construction in music, 105; is essentially classical in spirit, 106; had learned to laugh at itself, 107.
- Barry, Spranger, in Dublin, acts Varanes, 224; Romeo, 231.
- Barthélemon, François H., marriage of, to Miss Mary Young, 233, 256.
- Base-alto voice, must not be confused with counter-tenor, 171.
- Bassano, Anthony, Jasper, John, and Baptista, musicians to Queen Elizabeth, 125.
- Bassano, Jeronimo, 41; account of his family and relations, 42; four instrumental 'Fancies & 5' by, in Christ Church Library, 42.
- Bassanye, Anthony, will of, where printed, 62.
- Bassanye, Baptista, will of, where printed, 62.
- Bassanye, Jasper, will of, where printed, 62.
- Batchelar, Daniel, wrote music to 'To plead my faith', 48; compositions by, in Cambridge University Library, ib.
- Bateson, Thomas, will of, where printed, 127.
- Bathe, William, his 'anterules of song', 166; his remarks on time, 171.
- Bayley, Rev. Dean, employs Mrs. Arne to teach his daughter, 232.
- Bedford, Duke and Duchesses of, patrons of Mrs. Arne in Dublin, 233.
- 'Belleisle March, The,' who was composer of? 62.
- Benet, John, example of treatment of words in his *Agnus Dei*, 77.
- Bennet, John, his four-part madrigal, 171.
- Benson, E. F., reference in novels to 'Thunder and Lightning' chorus of Bach's *St. Matthew Passion*, 201.
- Berlioz, Hector, impression of melodies of *pifferari* on, 9.
- Bibbiena, his theatrical scenery, 105.
- Binchois, Egidius, composer of three-part secular songs, 77; incorporated Dunstable's principles in his compositions, 77; member of Flemish school, 78.
- Birchall and Andrews, publishers of anthems by Purcell, 237.
- Blackfriars Theatre, Children of Chapel Royal perform at, 30.
- Blainville, his account of concert at Cardinal Ottoboni's, 6.
- Blow, Dr. John, will of, where printed, 62; verse anthems by, 67; anthems by, issued with Purcell's, 236; MSS. of, in Fitzwilliam Museum, 241, 244, 245.
- Bodleian Library, music MSS. in, 112, 149-65, 203-14, 244.
- Bononcini, Giovanni B., joint author of *Musio Scevola*, 255.
- Borromeo, Cardinal, appointed (with Vitelluzzi) to supervise reform of ecclesiastical music, 86; Palestrina commissioned to write special mass by, 87, 88.
- Boschi, Giuseppe, a singer in Handel's operas, 13.
- Boyce, Dr. William, Greene's music MSS. formerly belonging to, 150; a pupil of Greene's, 157; his *The Chaplet* revived by Dr. Arne, 229; composer of instrumental parts to Purcell's 'Te Deum', 235; publishes Purcell's anthems in his *Cathedral Music*, 237.
- Brent, Charlotte, Arne's most famous pupil, 215; her début, ib., 225; sings in Dublin, 227, 228, 229, 230, 231.
- Bridge, Dr. J. C., on T. Bateson's Will, 127.
- Bridge, Sir Frederick, edits Purcell's original edition of 'Te Deum', 236.

- Bridges, Robert, *A Letter to a Musician on English Prosody*, 15-29.
- British Museum, music in, 135, 237, 238, 242, 243, 248.
- 'Broken music,' meaning of term, 141; references to, in Shakespeare, *ib.*; Bacon's use of the term, 142.
- Buckingham Palace, Purcell's music MSS. at, 238, 239, 240, 244, 245, 246.
- Bull, Dr. John, his piece on the hexachord an example of proportion, 143.
- Burletta, performances of, in Great Britain, 128; in Ireland, *ib.*, 190.
- Burlington, Earl of, Handel stays with, 201.
- Burney, Dr. Charles, his reticence about D. Scarlatti, 178; his account of performance of *Alessandro in Persia*, 180; disagreement with Hawkins as to Mrs. Arne's father, 256.
- Butler, Mr., a singer in Dublin, 227, 229.
- Byrd, William, will of, where printed, 62; his verse anthems with musical accompaniment, 65; example of sharpened 'leading-notes' in a cadence from, 126.
- Caccini detto Romano, Giulio, songs written by, 49; supplied with *canzonette* in various metres by Chiabrera, 95; music for Chiabrera's drama by, 96; his lyrical inspiration has preserved his music alive to our day, *ib.*; his recitatives intended for small rooms, 98.
- Cadence, Note on the sharpened 'leading notes' in, 126; use of, by composers of polyphonic music, 175-6.
- Caldara, Antonio, patronized by Cardinal Ottoboni, 7.
- Cambridge University Library, music MSS. in, 138.
- Camerata de' Bardi, experiments of, did not represent a popular type of art, 94; aim of studies of, 95; Chiabrera one of its original members, *ib.*; probably thought Vecchi vulgar, 97.
- Canon, elementary form of, use of words in, 76.
- Carestini, Giovanni, engaged by Handel for operatic performances, 202.
- Carmichael, Montgomery, his search for records of performance of *Rodrigo*, 4.
- Castello di Urio, Handel's 'Te Deum' probably written at, 199.
- Cathedral Magazine*, *The*, anthem by Purcell first printed in, 237.
- Catullus, his carefully accentual verse, 27.
- Cavalli, Pietro F., popularizes opera at Venice, 98.
- Censorinus, views on the music of the spheres, 145.
- Chandos, Duke of, engages services of Handel, 201.
- 'Change thy mind,' 47; musical score of, 51.
- Chapel Royal, anthems written by Purcell for, 63, 64; Purcell's appointment to, 64; book of anthem-words of, 66; elaborate musical services resumed in, at Restoration, 67.
- Charitable and Musical Society, concerts by, 217.
- Charles I, verse anthem partly displaces full anthem in reign of, 66.
- Charles II, innovations in Church music by, 68; encouragement of young composers by, *ib.*; his time-beating propensities, 69, 71; his influence in secularizing Restoration church music, 70; anthem by Purcell probably written during last illness of, 245.
- Charter House, anthem written for Founder's Day celebration by Purcell, 246.
- Chateaufort, Madam, singer in Dr. Arne's party in Dublin, 220, 221, 222, 223; salary of, 221.
- Chiabrera, Gabriello, a literary parallel to Peri and Caccini, 95; his autobiography, *ib.*; a friend of J. Corsi, *ib.*; one of the original members of the Camerata de' Bardi, *ib.*; his drama *Il Rapimento di Cefalo*, 96.
- Children of the Chapel Royal, plays acted by, 30; licensed as a regular company of actors, *ib.*; acted at Blackfriars Theatre, *ib.*; Masters of, empowered to impress singing boys from other choirs, *ib.*; Edwards's *Damon and Pythias* written for, 31.
- Children, of provincial Cathedrals, plays produced by, 31.
- Children of St. Paul's, plays acted by, 30; licensed as a regular company of actors, *ib.*; Master of, empowered to impress singing boys from other choirs, *ib.*; Lyly wrote plays for, 31.
- Choir, size of required for singing polyphonic music, 169; singing of polyphonic music by, 176.
- Christ Church, Oxford, library of, music MSS. in, 31, 32, 42, 65 *a.*, 126, 254.
- Chrysander, Friedrich, his account of Handel's relations with Vittoria Tesi, 4, 5; his biography of Handel, 8; his view of chronology of Handel's travels, 11; his account of Handel's wanderings in Italy, 193; evidence for, 195, 196, 197; on appointment of Schmidt as Handel's treasurer, 200; on Handel's third visit to Italy, 202.
- Church music, Purcell's, 63-72; Greene's, 203-14.
- Cibber, Colley, his *Damon and Phillida*, 230.
- Cibber, Mrs., sister of Dr. Arne, 215; a favourite in Dublin, *ib.*; sang in first performance of *Messiah*, *ib.*; sings for Arne in Dublin, 216.
- Cittern, a sort of vulgar lute, 137; how strung, *ib.*; score of pavane for, 137-8.
- Clark, Jeremiah, anthems by, issued with Purcell's, 236, 237.
- Clarke, Dr. John, Purcell's 'Te Deum' and 'Jubilate' adapted for organ or pianoforte by, 235.
- Close, middle, Simpson's instructions for making, 111-12.

- Colgan, James, Vicar Choral of St. Patrick, Cathedral, 218; sings in Arne's concerts, &c., in Dublin, *ib.*, 224.
- Colman, Dr., chamber musician to Charles I, 139.
- Colman, Francis, English Envoy at Florence, 202; engages operatic singers for Handel, *ib.*
- Commencement, Cambridge, Greene's 'Ode to Music' written for, 153.
- Como, Lake of, probable visit of Handel to, 194, 195, 199.
- Conductus*, a method of ecclesiastical discant, 74; description of, 75; at first confined to two voices, *ib.*; but afterwards extended, *ib.*
- Congreve, William, his *Judgement of Paris* set to music by Arne, 223, 224.
- 'Conosco che mi piaci,' music score of opening bars of, 254.
- Cooke, Captain, Master of Chapel Royal choir-boys, 67.
- Coperario, Giovanni, music master of W. Lawes, 108; his sets of three pieces, 111; his 'ayre' a movement in three-two time, *ib.*
- Corelli, Archangelo, 6; patronized by Cardinal Ottoboni, 7; use of the lute in his compositions, 136.
- Cornet, employed as accompaniment to anthems, 66, 67; description of Elizabethan, 133; how used in Shakespeare, 134.
- Corry, Mr., sings in Dublin, 190, 227.
- Corsi, Jacopo, two 'canzonette morali' addressed to, by Chiabrera, 95.
- Cortecchia, Francesco, madrigals by, 96.
- Cosmo II, Grand Duke of Tuscany, his diversions when ill, 104.
- Cosmo III, Grand Duke of Tuscany, 1; his brainless and bigoted rule, 3.
- Cosmo de' Medici, marriage of, 96; comedy with madrigals by Cortecchia performed at, *ib.*
- Counter-tenor voice, not available nowadays, 171.
- Coxe, Rev. William, anecdotes of Handel, 200.
- Croce, Giovanni, madrigals of, 94.
- Croft, Dr. William, first printed Purcell's burial sentence, 236; anthems by, issued with Purcell's, *ib.*, 237.
- Cumberland, Earl of, author of 'My heauie sprite', 47.
- Cuzzoni, Francesca, sings in pastoral *Dafne*, at Parma, 5.
- Damett, —, illustration of use of words in motet by, 77.
- Damon and Pithias*, played by children of Chapel Royal, 31.
- Dante, Alighieri, composition of his rhythm, 15; his account of the planetary spheres, 146-7.
- Davis, Miss, singer in Dr. Arne's party at Dublin, 218, 219, 221, 223.
- De Amicis, family of, members of Italian burletta troupe, 190.
- de Cousu, Antoine, fantasia by, 135.
- Delaney, Mrs., remarks on Mrs. Arne in her *Letters*, 232.
- Dent, E. J., The Baroque Opera, 93-107.
- Desprès, Josquin, treatment of words in masses by, 84; his method called *musica famigliare*, *ib.*
- Devonshire, Duke of, patron of Arne during visits to Dublin, 221, 222.
- Diapason, use of term by Shakespeare, 140.
- Dionysius the Areopagite, influenced Dante in his account of the planetary spheres, 146.
- Discant, early composers' use of, 73, 74; two methods of, 74; use of term by Shakespeare, 140.
- Dix, Rev. Joshua, owner of Purcell MSS., 241.
- DOMENICO SCARLATTI'S VISIT TO DUBLIN, 1740-1, 178-81; evidence of, in *Faulkner's Journal*, 178-9; special reasons for, 179; probably suggested by T. Roseingrave, *ib.*, 181; evidence of a visit to London, 180.
- Doni, Giovanni B., his study of Greek modes, 95.
- Douland, Robert, his *Musical Banquet*, 45-55; his *Variété of Lute-lessons*, 45; one of the King's musicians, *ib.*; his marriage, *ib.*; his compromise in the matter of transposition, 50.
- Dowland, John, father of Robert, 45; music of songs by, 48, 49, 54; anagram on his skill with the lute, 135; his method of tuning the lute, 139; his translation of *Ornithoparcus*, 166; his 'heavenly touch upon the lute', 167; emotional utterance in his music, 169.
- DR. ARNE'S VISITS TO DUBLIN, 215-33; one of his most important works produced there, 215; first visit to, *ib.*; reasons for visiting, *ib.*; second visit to, 217-25; salaries of singers, &c., of his party, 220-1; third visit to, 225-31; verses on, 228; question of a fourth visit to, 231. *See* Arne, Dr.
- Dryden, John, ridiculed the notion of 'unrhymed' verse, 26.
- Dublin, success of Handel's *Messiah* at, 215; Arne's visits to, 215-33.
- Dubourg, Matthew, Master of Viceroy of Ireland's Band, 179; performs at concert for benefit of D. Scarlatti, *ib.*; plays with Dr. Arne's party in Dublin, 217, 220, 221.
- Dufay, Guillelmus, composer of three-part secular songs, 77; incorporated Dunstable's principles in his compositions, 77; a founder of the Flemish school, 78.
- Dunstable, John, his principles accepted by Dufay and Binchois, 77; descriptive examples of use of words by, *ib.*
- Duple-super-bi-partiens-tertias, Morley's name for the proportion eight notes against three, 143.
- Durham, Bishop of, Purcell's 'Te Deum' and 'Jubilate' dedicated to, 234.

- EARLY ELIZABETHAN STAGE MUSIC, 30-40; performance of plays by choirs before the court, 30, 31; performance of, in Blackfriars Theatre, ib.; few plays have survived, 31; as a rule laughably feeble productions, ib.; Edwards's *Damon and Pithias*, ib.; freely interspersed with songs, ib.; MSS. of songs by Farrant in Christ Church Library and British Museum, 32; R. Parsons's *Pandolpho*, ib.; MS. songs from, by R. Johnson, in B. M., 33; devices for securing emotional effect, 34; musical score of *Pandolpho*, 35-40.
- Edwards, Richard, Master of Children of the Chapel Royal, 30; his *Damon and Pithias*, 31.
- 'Eibhlin a ruin,' played by Master Neale, 219; sung by Miss Spencer, 230.
- Elizabeth, Queen, note on wages of musicians of, 125-6.
- Elmiro*, libretto written by Cardinal Grimani, 11.
- ENGLISH PROSODY, A LETTER TO A MUSICIAN ON, 15-29; definition of Prosody unsatisfactory, 15; use of poetic rhythm in, ib.; laws of speech-rhythm in prosody, 16; use of quantity, pitch, and loudness in, 17; its office, 19; addition of prosody to speech-rhythm determines it to be poetic rhythm or verse, 19; meaning of the term, ib.; rules of, ib.; three distinct systems of, 20; Greek system founded on quantity, ib., 24; syllabic system of, 21; weaknesses of syllabic system, ib.; 'prosody' of European syllabic verse, 22; consideration of rules of, ib.; stress system of prosody, 23; stress-prosody influenced by contemporary music, ib.; no recognized prosody of stress-verse, 24; summary of the three systems, ib.; rules for rime strictly a part of prosody, 25; unscientific character of syllabic prosody, ib.; Milton's later poems an attempt to strengthen it, 26; confusion of the three systems of, ib.; classical scholars' misinterpretation of, ib.; the qualifications of an English prosodist, 29; description of English prosodists' method, ib.
- Erba, Balthasar, his connexion with Handel's 'Erba' *Magnificat*, 199.
- Erba, Benedetto, Handel's connexion with, 198-9; assumes name of Odescalchi, 198 n.
- Ernest Augustus of Hanover, Prince, question of Handel's meeting with, 197.
- Essex, Earl of, songs by, 47, 48; musical score of 'Change thy mind', 51; Master of Horse to Queen Elizabeth, 125.
- Eugene, Prince, wins battle of Turin, 197.
- Euler, Leonard, on composition of perfect concords, 148.
- Eunuch flute, similar to the 'zazah' or 'voice flute', 133.
- Evelyn, John, disapproved of change in church orchestra, 67.
- Fabrice, von, his evidence for composition of *Muzio Scevola*, 255.
- Fantasy, Morley's description of, 110; viols generally the instruments used for, 135.
- Farinelli, the singer, visited by Burney at Bologna, 178.
- Farnaby, Giles, composer of virginal music and canzonets, 42.
- Farrant, Richard, Master of the Windsor Children, 30; plays prepared by, ib.; songs attributed to, 32; verse anthem by, 65.
- 'Farre from triumphing Court,' 48; musical score of, 54.
- Ferdinand of Tuscany, the *Gran Principe*, 3; an excellent musician, ib.; devoted to opera, ib.; his theatre at Pratolino, ib.; his friendship with A. Scarlatti, ib.; Handel's visit to, ib.; commissioned Handel to write *Rodrigo*, ib.; his present to Handel, 4; theatre at Leghorn under patronage of, ib.; Ombrosi's sketch of his career, 5; his production of Perti's *Dionisio*, 7; serious illness of, 12.
- Festa, Costanzo, composer of *Requiem*, &c., in style of *musica famigliare*, 85.
- Field, John, note on date of his debut, 62, 127.
- Fishamble Street Music Hall, Dublin, 216; concerts by Dr. and Mrs. Arne at, ib., 217, 219, 221, 224, 225, 228, 230, 232, 233.
- Fitzwilliam Museum, music MSS. in, 240, 241, 242, 243.
- Flackton, William, his collection of music MSS., 240, 241, 242, 248.
- Flemish school of musicians, 78; ignored English method of treating words in polyphonic music, ib.; its treatment of mass music, ib.
- Flood, Dr. W. H. Grattan, Geminiani's burial, 62; 'Pray Goody', 62, 190; John Field's debut, 62, 127; his notes on D. Scarlatti's visit to Dublin, 178; Dr. Arne's visits to Dublin, 215-33; *Muzio Scevola*, 255-6; Playford's *Harmonia Sacra*, 256.
- Florence, 2; Cosmo III's court at, 3; Handel's visit to, 3, 195, 199; theatres at, 4; the home of opera, 99.
- Florindo und Daphne*, date of production of, 196; split into two parts, 196-7.
- Flute, employed as accompaniment to anthems, 66; number of performers in seventeenth-century flute bands, 131.
- Frederick, Prince of Wales, Arne's serenata composed in honour of nuptials of, 219; performance of *Alfred* at his palace at Clivedon, 220, 223, 224, 230.
- Frets, Dowland's use of, 139.
- Fuguing, in vocal music, Tudway's objection to, 68; use of, by papal choir, 87.
- Furnival, Mrs., performer in *Comus* at Dublin, 218; salary of, 220.
- Gagliano, Marco da, scoffed at Peri's recitative, 96, 97.



- Galliard, Morley's description of, 110.  
 Galliard, J. E., composed music for *The Necromancer*, 192.  
 Galuppi, Baldassare, composed operas for Earl of Middlesex's Opera House, 180.  
 Gam, the, transposition in accordance with, 49.  
 Gasparini, Francesco, operas by, performed at Venice, 8.  
 Gastone, Giovanni, of Tuscany, 1, 194; his character, 1, 2; his friendship with Handel, ib., 194; his unhappy marriage, 2; banished from Florence, ib.; something of a musician, ib.; invites Handel to visit Florentine court, ib., 195, 196; probable meeting with Handel in Florence, 13.  
 Gay, John, his *Beggar's Opera* produced by Arne, 221, 223, 229; Arne's airs to his farce *The Pincushion*, 229.  
 Geminiani, Francesco, note on his death and burial, 62; warmly welcomed in Dublin, 179; taught Mrs. Arne, 233.  
 George I, Handel's visit to Hanover with, 200.  
 German Handel Society, 254; their edition of 'Conosco che mi piaci' defective, ib.  
 Gesualdo, Prince of Venosa, madrigals of, 104.  
 'Ghosts of every occupation', who was composer of? 128, 192.  
 Gibbons, Orlando, birthplace of, question of, 62, 191-2; first Englishman to impart some of seventeenth-century spirit into his Church music, 66; his madrigals, ib.  
 Giles, Thomas, Master of the Children of St. Paul's, 30; plays prepared by, ib.; song probably written by, 32.  
 Giordani, Tommaso, his concert in Dublin, 62, 127.  
 Goldoni, Carlo, revival of comedy of masks by, 107.  
 Goodison, Benjamin, his attempt at a complete edition of Purcell's works, 237, 238.  
 Gostling, Rev. John, a singer under Purcell at Chapel Royal, 72, 240, 245; his music MSS. of Purcell's works, 239, 240, 246.  
 Graun, C. H., error in dates assigned to compositions of, 188.  
 Greene, Dr. Maurice, music MSS. of, in Bodleian, 149-65, 203-14; death of, 235.  
 Grimani, Cardinal Vincenzo, Viceroy of Naples, 10; the patron of Handel in Naples, 11; writes libretto of *Agrippina*, ib.; and of *Elmiro* and *Orazio*, ib.  
 Hales, Robert, writes music to 'O eyes, leave off your weeping', 47, 52.  
 Hamburg, Handel resides at, 1; visited by Giovanni Gastone, ib., 2, 194; Handel leaves for Italy, 3, 195-7; *Nebucadnezar* produced at, 197.  
 Handel, George F., will of, where printed, 62; overtures and suites of, evolved from early sets of three pieces, 111; his oratorio *Jephtha* compared with Greene's, 151; receives a warm welcome in Dublin, 179; ruined by carrying on operas at his own expense, 180; produces his *Messiah* in Dublin, ib.; his 'Pensa ad amare', adapted as part of tune of *Adeste fideles*, 189; his defective autograph of 'Conosco che mi piaci', 192; possibly made slips in dating his MSS., 193-4; production of his first opera, *Almira*, 194; production of his *Florindo und Daphne*, 196; his relations with Keiser, 196-7; production of his *Water Music*, 200; undertakes the management of Italian opera in London, ib.; composition of his second German *Passion*, 201; his stay with Earl of Burlington, ib.; engaged by Duke of Chandos, ib.; engages singers for Royal Academy in Germany, ib.; his visit to Oxford, 202; completes his *Ariadne* in London, ib.; his breach with Senesino, ib.; illness of, ib.; accident to, in Holland, ib.; his intimacy with Greene, 207; his Hallelujah Chorus possibly suggested by one of Greene's anthems, 207-8; music MSS. of, in Bodleian Library, 214; success of his *Messiah* at Dublin, 215; works of, performed by Dr. Arne's party in Dublin, 216, 217; in Dublin during Arne's visit, ib.; music score of opening bars of 'Conosco che mi piaci', 254; joint composer of *Muzio Scevola*, 255.  
 HANDEL IN ITALY, 1; date of, ib.; no complete account of available, ib.; Mainwaring's description of, incorrect, ib.; Handel meets Giovanni Gastone, ib., 2, 195; invited to visit his father's court, 2; arrival in Florence, 3; visits Ferdinand at Pratolino, ib.; commissioned by Ferdinand to write *Rodrigo*, ib.; Ferdinand's present to, 4; legend of his relations with Vittoria Tesi, ib., 5, 194, 197; story of Vittoria Tarquini's relations with, ib.; leaves Florence for Rome, 5; his autograph of *Dixit Dominus* and *Laudate pueri* fixes date, 5; plays at concerts in Rome with juvenile prodigy, 6; called by Italians 'the Saxon', ib.; patronized by Ottoboni, ib.; meets with Caldara, Corelli, and A. Scarlatti, 7; Cardinal Panfili writes libretto of his *Il Trionfo del Tempo e del Disinganno*, ib.; stays with Marquis di Ruspoli, ib., 10; writes his *La Resurrezione*, 7, 10, 195; leaves Rome for Venice, 7; presented to Prince Ernest Augustus of Hanover, 8; wrote nothing for Venetian theatres, ib.; meeting with Domenico Scarlatti, ib.; his musical encounter with D. Scarlatti, ib.; Ernest Augustus of Hanover invites him to visit him in Hanover, 9; meets with Duke of Manchester, ib.; chronology of Handel's travels in Italy very vague, ib.; tradition of his hearing the melodies of the *pifferari*, ib.; his return to Rome, 10, 11; his *Lungi dal mio del Nume* composed, 10; his *Il Trionfo* performed,



- 10; his dispute with Corelli, *ib.*; leaves Rome for Naples, *ib.*; Schöcher's story about *Act, Galatea e Polifemo*, *ib.*; his trio *Se tu non lasci amore*, *ib.*; his music welcomed in Naples, 11; composes *Act, Galatea e Polifemo* for Arcadian Academy gathering, *ib.*; writes his one extant Spanish song, *ib.*; writes set of French *chansons*, *ib.*; patronized by Cardinal Grimani, *ib.*; makes acquaintance of Steffani in Rome, *ib.*, 197-8; his authorship of 'Te Deum' and 'Magnificat', 12; probable journey with Steffani, *ib.*; his visit to Venice, *ib.*; performance of his *Agrippina*, 13, 14; leaves Italy for Hanover, 14; receives appointment of Kapellmeister at Hanoverian court, *ib.*, 194.
- HANDEL'S JOURNEYS, 193-202; Chrysander's account of, 193; later biographers reproduce Chrysander's narrative of, *ib.*; theory of a stay by Handel outside Como, 194, 195; legend of Handel's meeting with Bononcini and Ariosti at Berlin, 194; visit to Rome, *ib.*, 195, 197; travels with Steffani, 194, 197-8; visits to Florence, Naples, and Venice, 195; question as to date of leaving Hamburg, *ib.*, 196-7; story of travels with von Binitz, 196; visit to Milan, 198-9; his journeys in Italy far more important than his later visits to Continent, 200; visit to Hanover with George I, *ib.*; evidence for his visit to Germany, 201; second visit to Italy, 202; possibility of a third visit to Italy, *ib.*; visit to Aix-la-Chapelle, *ib.*; accident on a journey in Holland, *ib.*
- Hanover, Prince Ernest Augustus of, Handel presented to, 8; a great lover of music, 9; invites Handel to visit him in Hanover, *ib.*
- Hare, J., publisher of early editions of Purcell, 234.
- Harleian Society, their series of Parish Registers, 41.
- Harpsichord, makers of, 43; Dr. Arne's performances on, 221, 222, 226, 228, 230.
- Hartington, Marquis of, a patron of Arne in Dublin, 226.
- Haase, Johann A., songs from opera by, sung by Mrs. Arne in Dublin, 216.
- Hautboy, description of, 133; in Shakespeare's plays always implies a special importance in stage music, 134.
- Hawkins, Sir John, Handel describes Steffani's singing to, 12; his account of Handel's appreciation of Steffani's kindness, 14, 197-8; the sole authority for Handel's third visit to Italy, 202; disagrees with Burney as to father of Mrs. Arne, 257; anecdotes about composition of some of Purcell's anthems, 240, 242, 245.
- Hayes, Dr. Philip, a former owner of Greene's music MSS., 150; his notes on Purcell MSS., 241, 242.
- Hayes, Dr. William, will of, where printed, 127; a former owner of Greene's music MSS., 150.
- Hayward, John and Thomas, virginal makers, 43; Pepys's visit to, *ib.*; inventor of improved 'harpsicon', *ib.*
- Henry IV of France, marriage of, with Mary de' Medici, 96, 136; Peri's *Euridice* performed at, *ib.*
- Henry VI, example of use of words in his *Benedictus*, 77.
- Henry VIII, part-song by, 140; expenses of his musicians in French campaign of 1544, 188; anthem printed by Boyce as the work of, 192.
- Hertford, Edward Earl of, the patron of William Lawes, 108.
- Hetch, Thomas, will of, where printed, 127.
- Hexameter, rhythm of, 16; classical scholars' misinterpretation of, 26; Greek hexameters quoted from *Times*, 27.
- Hilton, John, prepared comedies for performance by Lincoln choristers, 31.
- Holborne, Anthony, writes music to 'My heauie sprite', 47; his work *The Citharn School*, *ib.*
- Hubbard, Robert, a musician, 44.
- Hughes-Hughes, Mr., on Purcell's handwriting, 240, 241.
- Humfrey, Pelham, verse anthems by, 67; sent to France by Charles II for instruction under Lully, 68; MS. version of anthem by, transcribed by Purcell, 242; anthem of, claimed for Purcell by Novello, 242, 248.
- Hunnis, William, Master of Children of the Chapel Royal, 30; plays prepared by, *ib.*
- 'In a grove,' 48; musical score of, 53.
- In Nomines*, could be used as instrumental pieces and as sol-faing songs, 109.
- Inquisition, suppressed obscenity of school of Aretino, 102.
- Intermezzi*, belonged to early type of spectacular opera, 104; development of in Neapolitan school, *ib.*; the saviour of Italian and French opera, 107.
- Intervals, accidental and natural, 90.
- Italy, Handel in, 1-14.
- Jacks, or dancing-chips, description of, 130.
- James II, coronation of, 71; Purcell's anthem, 'My heart is inditing,' sung at, *ib.*, 240, 246; his 'I was glad' not sung at, 245.
- Jenkins, John, fantasias by in York Minster MSS., 135.
- Jesuits, performance of operas by, 99.
- Johnson, Robert, MS. songs by in British Museum, 33, 256.
- Jones, Mr., his *Earl of Essex* produced in Dublin, 229.
- Jones, married Esther Young, 256.
- Keiser, Reinhard, produces operas in opposition to Handel, 196.
- Kidson, Mr., on publishers of early editions

- of Purcell, 234, 235; on the 'Temple of Apollo', 191.
- Kielmansegg, Baron, Elector Palatine's Master of Horse, 9; his friendship with Handel, 14; Handel travels in his suite to Hanover, *ib.*
- King's College Chapel, anthem written by Greene for performance at, 206.
- King's musicians, use of violin by, 67.
- KING'S MUSICIANS, LISTS OF THE, FROM THE AUDIT OFFICE DECLARED ACCOUNTS, 56-61; 119-24, 182-7, 249-53.
- Kirbye, George, abstract of will of, where printed, 62.
- Kirkman, Jacob, harpsichord by, for sale by Dr. Arne, 220.
- Knowles, Mr., benefit performance for, 229.
- Kretzschmar, A. F. H., his description of Viennese opera of seventeenth century, 99; his parody of methods of typical German professor, 102.
- Lampe, John F., performance of his *Dragon of Wantley* in Dublin, 222, 224; performs in concerts at Dublin, 225.
- Lampe, Mrs., sister of Mrs. Arne, 225; sings at concerts in Dublin, *ib.*; question of second marriage of, 256.
- Landini, Francesco, a composer of the Florentine school of musicians, 76.
- Laniere, Clement, will of, where printed, 62.
- Lasso, Orlando, his symphony in six parts, 135.
- Lawes, Henry, resumes composition of Church music at Restoration, 67; immortalized by Milton, 108; his preface to the 'Choice Psalmes', 109.
- Lawes, William, pavan by, 108-18; account of his life, 108; remarks on his music by H. Lawes in preface to the 'Choice Psalmes', 109; his most important compositions written for instruments, *ib.*
- Layfield, Mr., singer in Dublin, 219, 222, 223.
- Le Jeune, Claude, his pavan arranged for hautboys, 134.
- Le Jeune, Henri, fantasia by, 135.
- Lee, Sir Henry, songs by, 48; Queen Elizabeth's champion, *ib.*; song on behalf of on his retirement, *ib.* 54.
- Leo, Leonardo, dialect operas of, 107.
- Lock, Matthew, resumes composition of Church music at Restoration, 67; his compositions for 'broken and whole consorts', 142; probably author of certain music MSS. ascribed to Greene, 205.
- Logroscino, Nicola, dialect operas of, 107.
- Lonsdale, C., publisher of Purcell's 'Te Deum' and 'Jubilate', 235.
- Lotti, Antonio, operas by performed at Venice, 8.
- Loudness, rhythm unaffected by, 17; may be described as accent without pitch or quantity, 19.
- Lowe, Thomas, sings with Dr. Arne's party in Dublin, 220, 221, 222, 223, 224.
- Lully, Jean B., first distinguished writer of concerted music for violins, 67; R. North's account of his influence, 69; overtures of evolved from early sets of three pieces, 111; his march arranged for hautboys, 134.
- Lute, songs written with accompaniment for, 49, 51-5; its importance in Shakespearean times, 135; called by Barnfield 'the queen of music', 135; anagram on Dowland's skill with, *ib.*; music for, 136; principal use to accompany songs, *ib.*; used in orchestral accompaniment of earliest operas, *ib.*; material for strings of in Elizabethan times, 136-7; writers of songs with lute accompaniment, 137 n.; references to tuning of in Shakespeare's Sonnet viii, 138.
- Lyly, John, wrote plays for Children of St. Paul's, 31.
- Machault, Guillaume de, treatment of words in compositions of, 76.
- Macrobius, on the music of the heavenly bodies, 146.
- Madan, Falconer, on handwriting of some MSS. ascribed to Greene, 205.
- Madrigal, the two-part Italian, use of words in, 76; performance of with single voice, 96; comedy with entr'acte madrigals performed at Cosmo de' Medici's wedding, *ib.*; for lute in Vecchi's *Amfiparnaso*, *ib.*; how to spread taste for, 166; importance of words to, 167; nature of composition of, 169; mood required for performance of, 173; rigidity of time in not necessary, 174.
- 'Maggi,' performance of, 97.
- Mainwaring, his biography of Handel, 1, 193; his description of the tour in Italy incorrect, *ib.*; his account of Handel's relations with Giovanni Gastone, 2, 196; his statement of Ferdinand's present to Handel, 4; his account of Vittoria Tesi, 4; his error as to production of *Agripina*, 8; his account of Handel at Naples, 11; his account of Steffani's meeting with Handel, 198; does not mention Handel's visit to Hanover with George I, 200.
- Manchester, Duke of, an ardent patron of music, 9; meets Handel in Venice, *ib.* invites him to London, *ib.*
- Maria de' Medici, marriage with Henry of Navarre, 96, 136; musical drama by Chiabrera performed at, *ib.*
- Marshall, A. B., on 'Pray Goody', 127.
- Marson, George, his 'Oriana' madrigal, 172.
- Martin, Richard, writes music to 'Change thy mind', 47; musical score of, 51.
- Mary, Queen, burial sentences for funeral of, composed by Purcell, 236, 240, 246, 247.
- Mass music, compositions of by Flemish school, 78; text supplied by singer from memory, 81; substitution of secular text by singer, *ib.*; ornamental treatment of, 82; tunes of secular songs used in, *ib.*

- 83; Council of Trent's discussion of, 86; congregation of cardinals created by Pius IV to deal with reform of, ib.; conference with papal singers on, 87; Palestina commissioned to write special mass, ib., 88, 177.
- Mass of the Pope Marcellus*, origin of, 88, 177.
- Masters of the Children, plays prepared by, 30.
- Mattheson, Johann, his allusions to Handel, 196; abused by later biographers, ib.; his references to composition of Handel's *Passion*, 201; Handel's correspondence with, 201.
- Mattel, Filippo, composer of first Act of *Muzio Scevola*, 255; reference to in Egmont MSS., 256.
- MAURICE GREENE, THE BODLEIAN MANUSCRIPTS OF, 149-65, 203-14; in continental opinion most celebrated of contemporary English musicians, 149; his compositions richly represented in Bodleian MSS., ib.; great bulk of them not found in other libraries, ib.; how Bodleian became possessed of them, ib.; description of the oratorio *Jephtha*, 150-1; description of the opera *Phoebe*, 152-3; description of his odes, 153-7; his appointment as master of the King's Music, 154; his vocal music to Italian words, 157; description of his duets, 157-8; some of vocal music to Italian words transcribed by Boyce, 157; his solo cantatas, ib.; his anacreontic odes, 158; music score of his 'Duetto da Camera', 159; description of his Anglican service-music, 203-4; description of his anthems, 205-14; five anthems wrongly ascribed to, 205; anthems written for St. Paul's, ib., 207, 208; musical score of passages from, 207, 209, 210; Handel's 'Hallelujah' Chorus possibly suggested by anthem of, 207-8; a close student of sixteenth-century music, 211; succeeded Croft at Chapel Royal, 212; 'Alberti bass' passages rare in, 213; one of the most prominent of English eighteenth-century musicians, 214.
- Megli, Dominico Maria, author of 'Se di farmi morire', 49.
- Messiah*, The, pastoral symphony of, tradition as to Handel's source of, 9.
- Messina, letter from Virgin Mary to, 200.
- Messink, Mr., one of Dr. Arne's singers in Dublin, 229.
- Metre, each has a typical rhythm of its own, 20; the Alcaic metre, ib.
- Metrical rhythm, a factor in Virgil's, Dante's, and Milton's poetry, 15.
- Midas*, date of first performance of, 190; parody of, 255.
- Middlesex, Earl of, Opera House under direction of, 180.
- Milton, composition of his rhythm, 15, 23; in his later poetry kept strictly to syllabic rules, 23; his later poems an attempt to strengthen English prosody, 26; called his blank verse iambic, 27; on the music of the spheres, 148; his illustration of use of cadence, 176; *Comus* set to music by Dr. Arne, 218; performance of at Dublin, ib., 221, 223, 227, 229.
- Minikin, the top string in the lute, 139.
- Minuet, in use long before Beethoven's day as a quick movement, 155.
- Modal polyphony, 70; no great advance in orchestral music possible so long as rules of followed, 109.
- Modal system, cause of breakdown of, 66, 70.
- Monody, contrasted with polyphony, 168, 169.
- Monteverdi, Claudio, gives real impetus to development of opera, 98; first to realize possibilities of opera on a vast scale, 98; his opera *Orfeo* preceded by flourish of trumpets, 101; fantasias by in MSS. at British Museum, 135.
- Morales, Cristoforo, composer of lamentations, &c., in *musica familiare* style, 85.
- Morley, Thomas, a musician, 44; his music-printing business, ib.; on transposition, 49, 50; on Pavin and instrumental music, 110, 111; proportions in use in his time, 143; upbraids the 'Church men', 166; makes no definite statement of principles of modal music, 167; insists on variety in time of polyphonic music, 175.
- Mossop, Mr., manager of Theatre Royal, Dublin, 190, 227.
- Motet, a retarding influence on polyphonic music, 76; text for written in full for each voice, 78; sacred texts only to be used in compositions of, 87; adequate performance a necessity to spread taste for, 166; words very important to, 167; requires restraint in singing, 169; elevation of mood required in performing, 173; strictness of time in not necessary, 174.
- Mounson, Sir Thomas, interests himself in R. Douland's education, 45.
- Music, encouragement of at Florentine court, 3; at Rome, 6; at Venice, 8; at Naples, 11; syncopations and change of time-signature in, 24; cessation of Church music during Commonwealth, 67; encouragement of at court of Charles II, 68, 69; secularization of, 70; the view that up to sixteenth century it was in slavery to priestly domination, 70 n.; repulsiveness to modern composers of music sung without reference to words, 73; interference of Council of Trent in affairs of, 82-3; Zarlino's dictum, 89; language of, the most subtle of all languages, 93; the handmaid of religion, 94; 'consort' music, 141-2; use of for cure of madness or disease, 142-3; of the heavenly bodies, ancient idea of, 144-7; is for the ear only, 166; is an expression of human feeling, 168.
- MUSIC AND SHAKESPEARE, 129-48: full-

- ness and variety of treatment of music by Shakespeare, 129; entries of words connected with music in Bartlett's concordance, *ib.*; lack of special knowledge of musical matters shown by Shakespeare scholars, 130; references in Shakespeare to the jacks, *ib.*; to the recorder, 131; to the tabor-pipe, 132; to the cornet, 134; to the hautboy, *ib.*; to the viol, *ib.*; to the lute, 135-6, 137; to the cittern, 137; to the term 'broken music', 141-2; to time or proportion in music, 142-3; to the music of the spheres, 144.
- Music, Elizabethan instrumental, practice of mixing various families, 141; called 'broken music', *ib.*
- Music, German, romantic movement in, 94, 106.
- Music of the Spheres, conceived of as ideally perfect, 144; ancient and mediaeval writers on, 144-8.
- Musica famigliare*, a method of treatment of words in mass music, 84; a factor in final triumph of rational music, 85.
- MUSICAL BANQUET, 1610, ROBERT DOWLAND'S, 46-56; description of title-page, 45; dedication of, 46; the address 'To the Reader' of, *ib.*; its contents, 47; songs in written for solo voice with an accompaniment, 49; voice parts sometimes in one key and instrumental parts in another, 49; examples of musical scores from, 51-5.
- Musical drama, genesis of, 105.
- Musical form, origin of, 112.
- Muzio Scevola*, joint composition of Mattei, Bononcini, and Handel, 256.
- Naples, Handel's visit to, 10, 195, 197; theatres at, 11; opera brought to from Venice, 104.
- Naylor, Dr. E. W., Music and Shakespeare, 129-48.
- Neale, Mr., plays in performance of *Comus* in Dublin, 218; a performer on the hautboy, 219.
- Neale, W., manager of Fishamble Street Music Hall, 224.
- North, Roger, 66; authority for survey of musical innovations of Restoration period, 68, 69, 71.
- NOTES.—Date of John Field's début, 62, 127; Geminiani's death and burial, *ib.*; Wages of Queen Elizabeth's musicians, &c., 125; The sharpened 'leading-notes' in a cadence, 126; Dates of compositions by C. H. Graun, 188; Expenses of Henry VIII's musicians in his French campaign, 1544, *ib.*; *Adeste fideles*, *ib.*; Handel's Cantata, 'Conosco che mi piaci', 254; 'Pray Goody', *Midas*, &c., *ib.*; The composer of the first Act of *Muzio Scevola*, *ib.*
- Novello, Vincent, presents MSS: of Purcell and Handel to Bodleian, 214; prints Boyce's version of Purcell's 'Te Deum', 235; his complete edition of Purcell's sacred music, 238, 241; used indifferent texts for his edition, 238; his edition not authoritative, 239; serious defect in, *ib.*; his misunderstanding of Tudway, 246.
- Obrecht, Jacob, treatment of words in mass by, 84.
- Odescalchi, Prince Livio, a patron of musicians, 199.
- 'O eyes, leave off your weeping,' 47; musical score of, 52.
- O'Hara, Kane, author of *Midas*, 127, 190.
- Omnes sancti*, voice parts in score of, 79-81.
- Opera, performances of, at Pratolino, 3; at Leghorn, 4; at Rome, 6; at Venice, 8, 11, 197; Monteverdi first to realize possibilities of, 98; popularized at Venice by Cavalli, *ib.*; amateur performances of, 99; description of *Cleopatra*, *ib.*, 100, 101, 103; pretended use of narcotics in, 103-4; comedy of masks in, 104; Scarlatti's influence on, 106; unthinkable without transformation scenes, *ib.*; a symphony in architecture, *ib.*; revival of interest in Italian opera, 106; use of 'local colour' in modern opera, *ib.*; Greene's MS. opera *Phoebe* in Bodleian Library, 152-3; performances of under direction of Earl of Middlesex, 180; performance of at Hamburg, 196-7; Handel's management of in London, 200, 201; performances of by Dr. Arne's party in Dublin, 216-31. See Baroque Opera.
- Ophicleide, derivation of, 133 n.
- Oratorio, influence of Mendelssohnian tradition in England, 107; Greene's *Jephtha*, 150; in Dublin, 216, 220, 222-3, 225, 230.
- Orazio, libretto written by Cardinal Grimani, 11.
- Organum purum*, a method of ecclesiastical discant, 74; description of, *ib.*; at first confined to two voices, 75; extension of, *ib.*
- Oswald, James, probably the composer of *Queen Mab*, 191.
- Ottoboni, Cardinal, 6; his love of music, *ib.*; his pet hobby, *ib.*; his patronage of poets and musicians, *ib.*; wrote opera and oratorio librettos for Scarlatti, *ib.*; his opera *Colombo*, *ib.*; musical encounter of Handel and D. Scarlatti in palace of, 8; Handel's *Il Trionfo* performed in palace of, 10.
- Oudenarde, campaign of, 234; Purcell's 'Te Deum' and 'Jubilate' performed at thanksgiving for, *ib.*
- Palestrina, Giovanni P. da, composed masses on antiphon themes, 82 n., 83; reformed florid counterpoint of, 85; commissioned to write special mass devoid of wantonness or impurity, 87; his three trial masses, 88, 177; cited as a model of austerity and asceticism, 93; had more affinity to J. Després than to Peri, *ib.*;

- reproduced the outline of his predecessors, *ib.*
- Pandolpho*, by R. Parsons, 32, 34; musical score of, 35-40.
- Panfilii, Cardinal Benedetto, writes libretto of Handel's *Il Trionfo del Tempo e del Disinganno*, 7.
- Paolucci, Giuseppe, singer in service of Cardinal Ottoboni, 6, 256.
- PARISH REGISTERS OF ST. HELEN'S, BISHOPSGATE, LONDON, NOTES ON, 41-4.
- Parsons, Robert, MS. song in Brit. Mus. attributed to, 32; his *Pandolpho*, *ib.*, 34; Gentleman of the Chapel Royal, *ib.*; drowned in Trent at Newark, *ib.*; songs written by, 33.
- Pasquall, Nicolo, performs at concerts in Dublin, 225.
- Pasqualino, plays the violoncello at Dublin, 221, 224.
- Patricke, Nathaniel, MS. songs by in British Museum, 33; Master of the Children at Worcester, *ib.*
- Pause, use of in rhythm, 16, 17.
- PAVAN, A. BY WILLIAM LAWES, 108-18: Morley's description of a pavan, 110; the pavan regarded as a 'form' in which to compose instrumental music without reference to dancers, 110 n.; Simpson's description of a pavan, 111; Lawe's pavan carries out Simpson's directions, 112; music score of, 113-18.
- Pears, Rev. James, Novello prints MS. anthems in possession of as by Purcell, 248.
- Pellegrini, Valeriano, a singer in Handel's *Agrippina*, 13, 194; a favourite of the Elector Palatine, *ib.*
- Pepys, Samuel, purchase of an 'espinette' by, 43; notes Charles II's habit of beating time, 69.
- Peri, Jacopo, his dramatic style, 96; his *L'Euridice*, *ib.*; his music 'always in such thoroughly nice taste', 97; his recitatives certainly original, *ib.*; his experiments the germ of musical drama, *ib.*; performance of his *Euridice* at marriage of Henry IV of France, 136.
- Perrot, Robert, will of, where printed, 127.
- Pezelius, Johann, saraband by, 133.
- Pilkington, Master, performer in *Rosamond*, at Dublin, 219.
- Pipo, *see* Mattei, Filippo.
- Pitch, an active variety of vocal effect, 17; does not express rhythm alone, 18.
- Pitti Palace, court of, roofed in for performance of operas, 98.
- Pius IV, his reform of ecclesiastical music, 86.
- Plainsong, methods of early singers of, 73; an extempore counterpoint to a written subject, 140; plea for practice of, 173.
- Playford, Henry, issue of his *Harmonia Sacra*, 192, 256; publisher of early editions of Purcell, 234, 236, 237.
- Plectrum, one of the component parts of a virginal, 130.
- Pliny, on the music of the heavenly bodies, 144-5.
- Poetic rhythm, the term difficult to fix, 15; may be regarded as common speech-rhythm with limitations, 16.
- Political abuse, in Greene's odes, 155.
- POLYPHONIC MUSIC, ON THE PERFORMANCE OF, 166-77: assumption that it can be performed in too finished a manner, 166; needs as detailed and finished performance as modern music, 167; an exceedingly finished artistic product, *ib.*; is clearly based upon the modes, *ib.*; is derived from plain-chant, *ib.*; no bars used in original notation of, 167-8; relation of words and music in, 168; main division of, 169; size of choir and kind of singers required for, *ib.*, 170; transposition by editors of, 171; time suitable for, *ib.*; simplest form of, 172; imitation a constant feature in, *ib.*; phrasing all important in singing, *ib.*; rigidity of time in performance of, 174-5; cadence of, 175; need for finished performance of established, 176.
- POLYPHONIC MUSIC, THE TREATMENT OF THE WORDS IN, 73-92, 177: vocal polyphony is inseparable from words, 73; view of at end of sixteenth century, *ib.*; function of words in, 75; question of employment of instruments in, 76; examples of, 77; musical score of *Omnes sancti* as example of, 79-81; secular words used in composition of masses, 83, 84; the *musica famigliare* method, 84, 85; Council of Trent's interference in, 85; success of Palestrina's special mass calls attention to, 88; works of theorists deal with, 88; doctrine of Zarlino on, *ib.*, 89; rules for composer and singer, *ib.*, 91.
- Pope, Alexander, his 'St. Cecilia's Day' ode used by Greene, 153.
- Power, Leonel, example of use of words in his *Ave Regina*, 77.
- Pratolino, Ferdinand of Tuscany's theatre at, 3; Handel's visit to, 3.
- 'Pray Goody,' who composed music of? 62, 127, 128; source of tune of, 190-1; parody of, 255.
- Preston, publisher of early edition of Purcell, 235.
- Prick-song, contrasted with plainsong by Pistol, in *Henry V*, 140.
- Prior, Matthew, ballad by set to music by Arne, 230.
- Prodigy, a juvenile, Handel plays at concerts with, 6.
- Ptolemaeus, Claudius, on the music of the heavenly bodies, 147.
- Purcell, Henry, will of, where printed, 62; a practical choir-master, 63; his anthems written for Westminster Abbey, *ib.*, 64, 243; and for the Chapel Royal, 63, 64; his masterpieces, 64, 71; verse anthem receives its final form at hands of, 67; his greater freedom after 1685, 72; supposed audacities of, 93; flute



- part by (?), 128; his setting in *Bonduca* suggests one of Greene's odes, 155; the air of *Bonduca* quoted in *Beggar's Opera*, ib.; music MSS. by in Bodleian Library, 213; his music to *Theodosius* re-written by Arne, 224; his music to *Tempest* altered by Arne, 229; difficulty of criticizing work of, 239; copyist at Westminster Abbey, 242; continually revised his early work, 243.
- Purcell, Frances, issued first edition of her husband's 'Te Deum' and 'Jubilate', 234, 247.
- Purcell Society, reference to Goodison's edition of Purcell in Prospectus of, 238; engaged in editing Purcell's complete works, 239.
- PURCELL'S CHURCH MUSIC, 63-72: excellence of, 63; Tudway's opinion of, ib.; modern tendency to undervalue it, ib., 71; no good edition of available, 63; Purcell's verse anthems, 64, 65; the musical setting a running commentary on the words, 65; consists of declamation as opposed to song, ib.; germ in Gibbons's anthems, 66; instruments for accompaniment of, 67; alleged secular nature of, 70.
- PURCELL'S CHURCH MUSIC (*Bibliography*), 234-48: absence of complete bibliography of, 234; 'Te Deum' and 'Jubilate', first compositions printed, ib.; title-pages of early editions, ib., 235, 236; Boyce's version of 'Te Deum', 235; anthems first printed, 236, 237; burial sentence first printed, 236; Goodison's attempt at a complete edition of the works, 237; Novello's complete edition of, 238; Purcell Society's edition of, 239; importance of arranging in chronological order, ib.; music composed for public occasions, 240; clue to period of composition from Purcell's handwriting, ib., 241; chronology of Purcell's sacred music, 240-8; early work revised by Purcell, 241, 243, 244, 245; anthems assigned to choir-boy days, 241, 244; anthems by other authors claimed for Purcell by Novello, 242, 248; Purcell's Fair Copy book, 245; his last known work for the Church, 247; anthems, &c., not included in Novello, 247-8.
- Pye, Mrs., singer in Dublin, 229.
- Pythagoras, his view of the music of the spheres, 144-7.
- Quantity, all-sufficiency of in rhythm, 17; in Greek metres, 20; quantitative system of prosody, ib.; indifference to in English verse, 24; the misrepresentation of by accent, 26; the Eton man's sense of, 28.
- Queen Mab*, first performance of, 191.
- QUERIES.—Composers of tunes wanted, 62; The birthplace of Orlando Gibbons, ib.; Wills of English musicians before 1800, 62; A flute part by (?) Purcell, 128; Ghosts of every occupation, ib.; The frontispiece of Playford's *Harmonia Sacra*, 192; 'O God, the maker of all thing', ib.; Handel's Cantata, 'Conosco che mi piaci', ib.; Mrs. Arne and her sisters, 256.
- Quin, James, acts in Dublin with Mrs. Cibber, 215.
- Randall, P., publisher of early editions of Purcell, 234.
- Randall, W., published anthems by Croft, Purcell, and Clarke, 237.
- Reading, John, his reputed authorship of tune to *Adeste fideles*, 188.
- Recorder (or beak-flute), the tin-whistle a vulgar edition of, 131; history of the word, ib.; number owned by Henry VIII, ib.
- Relish (or double relish), elaborate ornament used by lute players, 139; musical examples of, ib.
- Renaissance, the, musical equivalent of, 94.
- Rhythm, freedom of, the special beauty of polyphonic music, 168.
- Rime, rules for, strictly a part of prosody, 25; in English one of the chief metrical factors, 25; its limitations, 26.
- Ritornelli, instrumental, in Purcell's anthems, 65, 71; Tudway's objection to, 68 n.; are dance tunes, 70.
- Robinson, P., establishes Handel's authorship of the 'Te Deum' and 'Magnificat', 12; Handel's Journeys, 193-202; dates of compositions by Graun, 188.
- Rodrigo, no copy of libretto survives, 3; mystery of its production, ib., 4; not mentioned by Allacci or Puliti, 4; a stumbling-block to Handel's biographers, ib.; Vittoria Tarquini the heroine of, 5; date of first production of, 195, 197; songs in, 164.
- Rome, Handel's visits to, 5-7, 10, 11, 195, 197; women not allowed to appear on stage at, 102.
- Rore, Cipriano de, his 'Ancor che col partire', 98.
- Roseingrave, Ralph, organist of Christ Church Cathedral and St. Patrick's Cathedral, 179.
- Roseingrave, Thomas, a friend of Scarlatti, 179; probably suggested Scarlatti's visit to Dublin, ib., 181; produces Scarlatti's *Narciso* in London, 180.
- Rossi, Luigi, his early years of misery, 104.
- Round, a miniature species of polyphonic composition, 170.
- Rousseau, Jean J., reputed composer of 'Pray Goody', 190.
- Ruspoli, Marquis di, one of Scarlatti's patrons, 7; one of the leaders of the Academy of Arcadians, ib.
- Sackbut (trombone), used in accompaniment to anthems, 66, 67.
- Sacre Rappresentazioni, preferred by uneducated classes to early opera, 98.
- Sadler, Mr., one of Dr. Arne's party in Dublin, 225, 227, 229, 230, 231.



- Salomon*, an opera produced at Hamburg, 197.
- Saraband, movement of Coperario's ayre resembled, 111.
- Saubrey, manager of opera house at Hamburg, 196; Handel writes opera for, *ib.*
- Saxe-Lauenburg, Princess of, wife of Giovanni Gastone, 2.
- Scarlatti, Alessandro, his friendship with Ferdinand of Tuscany, 3; his operas, *ib.*; Cardinal Ottoboni writes opera and oratorio librettos for, 6; meets with Handel in Rome, 7; an Arcadian, *ib.*; his pastoral name, *ib.*; sister of shut up in convent, 102 n.; his *Olimpia vendicata*, 104; by birth a Sicilian, by training a Roman, 105; formalism of serious opera became more artificial under him, *ib.*; old system of opera dropped into paralysis in last years of, 107; visits Naples, 198.
- Scarlatti, Domenico, studies with Gasparini, in Venice, 8; his musical encounter with Handel at Cardinal Ottoboni's palace, *ib.*; his visit to Dublin, 178-81; his opera *Merope* produced at Rome, 178; Burney's reticence about, *ib.*; his love of gambling, *ib.*; his friendship with T. Rosseingrave, 179; introduction to English musicians of his 'Forty-two Suits of Lessons', *ib.*; songs of introduced into opera, 180.
- Scene-painting, modern, evil repute of, 105.
- Scholcher, Victor, his story about *Aci, Galatea e Polifemo*, 10; his account of Handel's travels, 193.
- Schumann, Robert A., wished to translate Byron into music, 94.
- Scott, C. K., On the Performance of Polyphonic Music, 166-77.
- Scott, Hon. Mrs., question as to, 256.
- Senesino, heard by Handel in Venice, 8; singer in Handel's operatic performances, 202; quarrels with Handel, *ib.*
- Serpent, description of, 133 n.
- Shakespeare, W., Edwards's *Damon and Pythias* ridiculed in his *Pyramus and Thisbe*, 31; the burlesque play in *Midsummer Night's Dream* directed against boy actors, *ib.*; Music and Shakespeare, 129-48.
- Shedlock, J. S., on 'Ghosts of every occupation,' 192.
- Sheridan, Thomas, manager of Smock Alley Theatre, 221, 231.
- Sidney, Sir Philip, songs by, 48, 51.
- Sidney, Sir Robert, godfather of R. Doulard, 46; 'Syr Robert Sidney his Galliard,' 47.
- Sinfonia, overture so called in one of Greene's odes, 155, 156.
- Sistine Chapel, music MSS. in, 83, 84.
- Smith, John Christopher, Handel's secretary, 1; supplies Mainwaring with material for his life of Handel, *ib.*; treasurer of Handel's public performances, 200.
- Smock Alley Theatre, Dublin, Italian burletta played at, 190, 216; Garrick and Peg Woffington perform at, *ib.*; Dr. Arne's concerts, &c., at, 219, 221, 222, 223, 224, 225, 227, 231, 233.
- Society of Temple of Apollo, 191.
- Somerset, Lord, anthem written by Gibbons for wedding of, 66.
- Sonata, evolved from early sets of three pieces, 111.
- Sons of the Clergy, Greene's anthems performed before, 207, 208; Purcell's 'Te Deum' at St. Paul's for benefit of, 234, 235.
- Sophia Charlotte, Queen of Prussia, patroness of Handel, 12.
- Speech-rhythm, a factor in Virgil's, Dante's and Milton's poetry, 15, 23; vocal factors of, 16; how expressed, *ib.*; use of pause in, *ib.*; how to teach without loudness or pitch, 18; 'counterpointed' on a framework of strict time, 231.
- Spencer, Miss, one of Dr. Arne's party in Dublin, 225, 227, 228, 229, 230, 231, 232.
- Spinet, makers of, 43.
- Sprint, John, publisher of early edition of Purcell's anthems, 236.
- Squire, W. Barclay, on wages of Queen Elizabeth's musicians, 125; 'Pray Goody', *Midas*, *Queen Mab*, 191; 'Ghosts of every occupation,' 192.
- St. Cecilia's Day concert, Purcell's 'Te Deum' and 'Jubilate' composed for, 71, 240, 247.
- Stationers' Hall, St. Cecilia's Day Concert at, 247.
- Steffani, Agostino, 9; Kapellmeister at Hanover, 11; his diplomatic mission to Papal court, *ib.*; makes acquaintance of Handel in Rome, *ib.*, 12; Handel's description of his singing, 12; probable journey with Handel, *ib.*, 194, 195, 197; his kindness to and friendship with Handel, 14; death of, 194.
- Stella, Giorgio, one of Elector Palatine's singers, 13.
- Stokes, Miss E., Lists of the King's musicians from the Audit Office Declared Accounts, 56-61, 119-24, 182-7, 249-54.
- Stonyhurst College, music MSS. at, 188.
- Storer, Mrs., singer at concerts in Dublin, 218, 219, 225, 233.
- Streatfeild, R. A., Handel in Italy, 1-14; his account of Handel in Italy likely to supersede Chrysander, 193; his proof of date of production of *Agrippina* conclusive, 194; his account of Handel's invitation to visit Florence contested, 195.
- Stress, attempted definition of, 17 n.; stress system of prosody, 20, 23.
- Striggio, Alessandro, madrigals by, 94.
- String band, substituted for old orchestra in churches, 67.
- Strogers, Nicholas, pavane for cittern by, 137; score of, 138.
- Strong, John, one of the king's musicians, will of, where printed, 62.
- Sybilla, Mrs., singer at concerts, &c., in Dublin, 218, 219.

- Symphony, instrumental, in Purcell's anthems, 65, 71; Tudway's objection to, 68 n.; is a dance tune, 70; modern, evolved from early sets of three pieces, 111.
- Tabor-pipe, how played, 132; used in Tudor times at dances, *ib.*; French and German names for, *ib.*
- Tallis, Joan, will of, where printed, 62.
- Tarquini, Vittoria (*Bombace* or *Bambagia*), heroine of *Rodrigo*, 5; story of Handel's relations with, *ib.*; takes part in operatic performances at Pratinolo, *ib.*
- Tasso, Torquato, 94; familiarity of Venetian gondoliers with, 99 n.
- Tassoni, Alessandro, nearest literary parallel to Vecchi, 95.
- Taylor, John, Master of the Westminster Children, 30; plays prepared by, *ib.*
- Tenducci, Giusto F., sang in Arne's *Artaxerxes*, 231.
- Tenor, part of in *Organum purum*, 74; part of in motet, 76; part of in two-part Italian madrigal and in canon, *ib.*; part of in Palestrina's special mass, 87.
- Tesi, Vittoria, legend of Handel's connexion with, 4, 5, 194; sings with Cuzzoni in pastoral *Dafne* at Parma, 5.
- Tessier, Charles, writes music to 'In a grove', 48; musical score of, 53.
- Theatres, at Pratinolo, 3; at Florence, 4; at Venice, 8; at Naples, 11; at Dublin, 190, 216-33; London, 30, 123, 180, 191, 192, 225; Bayreuth, 101.
- Time, known to ancient writers as 'proportion', 142; use of term by Shakespeare, 143, 144; that most suitable for polyphonic music, 171; W. Bathe's observations on, *ib.*; practice of polyphonic composers, 172; 'proportionate' system of, *ib.*; rigidity of in performance of polyphonic music, 174-5.
- Tinctoris, Johannes, treatment of words in mass by, 83.
- Transposition, allowed by old mode writers, 49; Morley's remarks on, 49-50.
- Trent, Council of, interference of in affairs of music, 82 n., 85-8, 177.
- Tudway, Dr. Thomas, his opinion of Purcell's Church music, 63; his prefaces for MS. collection of Church music in British Museum, 68 n.; his objection to 'theatrical' anthems, *ib.*; his curious misstatements, 71 n.; Novello's misunderstanding of, 246; on composition of Purcell's anthems, 247; his peculiar punctuation, *ib.*
- Tye, Christopher, wrote none but full anthems, 65; composer of *In Nomine*, 109.
- Valle, Pietro della, his study of the Greek modes, 95; invents instruments to reproduce them, 95.
- Vautour, Thomas, madrigal by, 172.
- Vecchi, Orazio, climax of dramatic energy of early seventeenth century marked by his *Amfiparnaso*, 95.
- Venice, Handel's visits to, 7-9, 13, 195, 197, 199; *Agrippina* performed at, 13; performance of opera at, 98, 99; influence of popular taste on opera at, 107.
- Vernon, Joseph, his first appearance on the stage, 190, 191, 223 n.
- Verse anthem, *see* Anthems.
- Viol, Elizabethan songs written for accompaniment by, 34; employed to accompany anthems, 66, 67; Elizabethan music for, 135; a 'chest' of viola, *ib.*
- Violin, use of in church orchestra, 67, 68; foreign performers on, 68.
- Virgil, his rhythm a compound of speech-rhythm and metric rhythm, 15; example from, *ib.*
- Virginals, description of repairs to, 130.
- Vitellosi, Cardinal, appointed (with Borromeo) to supervise reform of ecclesiastical music, 86; commissions Palestrina to write a special mass, 87; masses performed in his palace, 88, 177.
- Vittoria, Grand Duchess, the opera *Enea in Italia* produced in honour of her birthday, 4.
- Voice-production, not practised as an art till after polyphonic period, 166.
- von Binitz, story of travels with Handel, 196.
- Wagner, Theatre of, at Bayreuth, 101; flourish of trumpets precedes performance of operas at, *ib.*; Wagner as musician, poet, and scene-painter, 105.
- Walker, Dr. Ernest, The Bodleian MSS. of Maurice Greene, 149-65, 203-14.
- Walsh, George, organist of St. Ann's, Dublin, 224; performs with Dr. Arne's party, *ib.*, 230.
- Walsh, John, publisher of early editions of Purcell's Church music, 234, 235, 236.
- Warner, Thomas, musician, 44.
- Weber, Karl M., is a romantic, 94; almost slavishly followed Mozart and Beethoven in structural forms, *ib.*
- Weelkes, Thomas, will of, where printed, 62.
- Weldon, John, anthem by claimed for Purcell by Novello, 248.
- Westcote, Sebastian, Master of the Children of St. Paul's, 30; plays prepared by, *ib.*
- Westminster Abbey, anthems written by Purcell for, 63, 64, 243.
- Westminster Children, plays acted by, 30.
- White, Robert and Ellen, will of, where printed, 62.
- Wilbye, John, madrigal by, 171.
- Wilder, Mr., sings in Dublin, 233.
- Wills of English musicians before 1800, 62, 127.
- Windsor Children, plays acted by, 30.
- Woodbridge, H. E., *The Treatment of Words in Polyphonic Music*, 73-92.
- Wordsworth, W., illustration of iambic verse from, 27.
- Worsdale, James, Deputy-Master of the Revels at Dublin Castle, 179; sings at concert for benefit of D. Scarlatti, *ib.*; sings with Dr. Arne's party in Dublin, 222, 224.

Wotton, Sir Henry, quoted, 48.

Wright, H., publisher of early edition of Purcell, 235.

York Minster, music MSS. at, 135, 244.

Young, Esther, Mrs. Arne's sister, 225; sings in Dublin, 225-31; question of marriage of, 256.

Young, Isabella (Mrs. Lampe), Mrs. Arne's sister, 225; sings in Dublin, ib.; question of second marriage of, 256.

Young, Mary or Polly, Mrs. Arne's niece, 225; one of Dr. Arne's party in Dublin, 225, 230, 231; precocity of her singing, 225, 227; sings in Mrs. Arne's concerts

in Dublin, 232-3; in Arne's (?) *Britannia*, 233; sings in *Midas*, 190; mentioned in Mrs. Delaney's *Letters*, 233; marries Barthélemon, 233, 256; question as to father of, 256.

*Zampognari* (or *pifferari*), tradition that Handel founded pastoral symphony of *Messiah* on melodies of, 9.

Zanni, masked actors at Florentine court, 104.

Zarlino, Gioseffe, his teaching on treatment of words in polyphonic music, 88; two examples from, 89-92.